THE VERSIFICATION

OF

KING HORN

A Dissertation

BY

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THE VERSIFICATION OF KING HORN.

PREFACE.

In grateful acknowledgment I wish to say that I was prompted to the following study by Prof. James W. Bright. During a graduate course on the history of English versification, conducted in 1897–98, Professor Bright argued that Schipper's "dreihe-big" scansion of *King Horn* is unnecessary and illogical; and suggested that his own view of the verse of this poem might be worked out as a new dissertation. This I undertook to do: and, while Professor Bright is not to be held responsible for the details of my monograph nor for the special process by which I attempt to controvert Schipper, I am happy in knowing that my preceptor is in full accord with the main thesis here advanced; namely, that the short line of *King Horn* is a two-stress movement in English free-rhythm, that the *Horn* couplet is in its internal structure only a regular Middle English expansion of the Anglo-Saxon four-stress long-line.

After this acknowledgment I must enter a disclaimer of obligation in another quarter. A Yale dissertation presented for the doctoral degree one year ago by Mr. C. M. Lewis [*The Foreign Sources of Modern English Versification*, Halle, 1898] contains the following passages on the verse of *King Horn*:—

"Next we find that the short lines thus formed, by virtue of the tendency to multiplication of syllables already mentioned, are by no means limited to two accents, but commonly take three or even four [Schipper, Metr. 1, 180 f.]. With deference, however, to the views of Schipper (and others quoted by him), it must be insisted that the third and fourth accents in these early verses are not essential features of the rhythm. In such a passage as the following, for example,

> Hi wénden to wísse
> Of here líf to mísse.
> Al the dáy and al the níght
> Til hit spráng day líght
>
> *King Horn* 121–4.

it is clear that if we regard the first verse as having two essential accents, the second three, and the third four, the rhythm ceases at once to be homogeneous. We should read such a passage with especial regard to the two principle [*sic*] stresses in each line ;— they are the ones that determine the rhythm ;—and the subsidiary stresses will then be found to cause no disturbance." And further on : "*King Horn* on the other hand exhibits more fidelity to English tradition, clinging still, in theory, to the original two accents : but its tendency to verses of three or four actual accents assimilates it more or less closely to the *Pater Noster*, and in either of the poems many lines can be pointed out which might just as well have been introduced in the other" [pp. 93–4, and 96].

In spite of Mr. Lewis's words about "the subsidiary stresses" and the "verses of three or four actual accents" in *King Horn*, I quote the foregoing sentences in order to credit him with having uttered even so mild a demur to Schipper's treatment of the *Horn* verse. But I would say that I received for my own study no suggestion whatever from Mr. Lewis's work. I did not even read it until some time after I had made the first draft of my argument, and had formulated my seven types of the *Horn* rhythm. I gladly add, however, that Mr. Lewis's dissertation is a valuable contribution to the historical study of English prosody.

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JOHNS HOPKINS UNIVERSITY,
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THE GESTE OF KYNG HORN.

The Geste of Kyng Horn, perhaps the very oldest of all the extant Middle English metrical romances, is an epic lay of the early part of the thirteenth century, composed in the South-East of England by an author now wholly unknown. It is preserved in three manuscripts:

(1) University Library, Cambridge: MS. Gg. 4. 27. 2.
(2) Bodleian Library, Oxford: MS. Laud, Misc. 108.
(3) British Museum, London: MS. Harleian, 2253.

These manuscript versions are commonly referred to as C, O, and H respectively. The oldest and best of the three is C.

The poem has been printed a number of times as follows:

1802—Ritson, *Ancient English Metrical Romances.*
1845—Michel, *Horn et Rimenhild* (Bannatyne Club). ·
1866—Lumby, *King Horn* etc. (E. E. T. S. 14)
1867—Morris, *Specimens of Early English.*
1867—Maetzner, *Altenglische Sprachproben.*
1872—Horstmann, Herrig's *Archiv,* vol. L.
1881—Wissmann, *Lied von King Horn* (Quellen u. Forschungen, XLV) [1]

In making the present investigation I first scanned out completely the C text as given (with some additions from O and H) by Morris; and this I quote as ^{m}C, with the line numbering found in the Morris and Skeat *Specimens,* vol. I. Furthermore, in giving examples of my types [Chap. VII] of the two-stress movement of the poem, I constantly quote from the ^{m}C text.

But in working up my argument on the *Horn* problem, I found it more convenient to make use of Wissmann's edition. It is true that Wissmann's text is a "berichtigt" text: that is, in an

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[1] A still later edition is noted in my *Postscript,* p. 91.

attempt to restore a reading that shall be closer to the original
than is any one of the extant manuscripts, he produced a compo-
site text in normalized spelling with lines more or leveled between
the expansion of one manuscript and the conciseness of another.
Moreover, it was an important object with Wissmann to present,
as far as possible, lines that would scan easily as " Otfrid verse."
On the other hand, however, Wissmann did consistently keep
close to MS. C ;[1] and I had in his edition the very great conveni-
ence of seeing at a glance the variant readings of all the manu-
scripts.

Accordingly all my citations by number only (except in Chap.
VII) are from Wissmann's text; and where I give a line number
followed by a letter (C, H, or O) the reference is to the variant,
or the MS. C, reading at that point.   Again, where an extended
passage from O or H is given among the variants, and Wissmann
cites the lines with the numbering of their own MS. (as at pp.
45–7), I refer to these lines as O 910, etc., and H 891, etc.

Morris also, one readily perceives, has " corrected" his text
(note, for example, the passage at ll. 1338 f.) in accordance with
his assumed *three-beat* reading of its verse [see *Specimens*, I,
Introd., p. xxxviii].   Hence, before beginning my metrical analysis
of the poem, I restored the C text to a more *uncorrected* state by
the following alterations of the ᵐC print :

1. Dele Morris's insertions in ll. 2 (the dative ending *-e,*
which he added *without brackets* to avoid juxtaposed stresses), 86,
124, 192, 194, 241, 264, 283, 288, 335, 344, 350, 352, 370,
393, 420, 435, 449, 469, 519, 579, 679, 683, 686, 820, 858,
923, 1010, 1034, 1074, 1090, 1180, 1186, 1201, 1210, 1246,
1279, 1281, 1314, 1338, 1340 (*icom* pret. t ; cf. 39, 1396, 1526),
1341, 1347, 1348, 1350, 1407, 1417, 1487, 1490.

2. Leave MS. C unchanged in ll. 41 (*ofherde*), 414, 476, 579,
672, 718, 742, 1216, 1220.

On my own part, however, I make the following emendations

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[1] Bei einer kritischen Behandlung des Textes werden wir also am besten stets
von C ausgehen, und nur begründeten Erwägungen folgend die Lesart der andern
HSS. aufnehmen.—Wissmann, *L. v. K. H.*, s. XI.

of the ᵐC text: l. 42 read *answerde* (cf. 199); l. 568 dele *telle* (following O and H); l. 763 read *flette* for *sette* (following O and H); l. 823 read *sleh* for *ouercomeþ* (following H); l. 840 dele *men*, and read *cristene* (following O and H); l. 1149 read *to* instead of *for* (following O and H); l. 1337 read *serue* for *have* (following O and H); l. 1358 read *so* for *king* (following O); l. 1434 dele *men* (following O and H).

For the present study, therefore, the texts to be used are—

R. Morris, *Specimens of Early English*, 2nd ed., Oxford, 1887, p. 237 f.

T. Wissmann, *Das Lied von King Horn*, Strassburg, 1881 (Quellen u. Forschungen, XLV).

OTHER TEXTS STUDIED.

Besides *King Horn* the following texts have been examined. The editors' prefaces and introductions to these texts contain some important metrical observations.

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Wars of Alexander (Alex. C),   E. E. T. S. extra 47.
Altenglische Dichtungen des MS. Harl., 2253, edited by K.
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                                                  Bannatyne Club, 1839.
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                                                  Camden Society, 1844.
Destruction of Troy.   E. E. T. S. 39 and 56.
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Gawayn and the Green Knight.   E. E. T. S. 4.
Golagrus and Gawain.   Anglia, II, 410.
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Morte Arthure.   E. E. T. S. 8.
Sir Perceval of Galles.   Halliwell, *Thornton Romances*,
                                                  Camden Society, 1844.
The Pistill of Susan (or Susanna).   Anglia, I, 93.
Rauf Coilȝear.   E. E. T. S. extra 39.
Richard the Redeless.   E. E. T. S. 54.
Rouland and Vernagu.   E. E. T. S. extra 39.
The Towneley Plays.   E. E. T. S. extra 71.
William of Palerne.   E. E. T. S. extra 1.

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Any theory of the versification of *King Horn* must take into account the related rhythms of preceding and succeeding times, the Anglo-Saxon verse and the Middle English alliterative verse. In the following list, therefore, will be found some books and articles not specifically concerned with our poem; but they guide one in that wider survey which is a needful preliminary to the thorough discussion of our special subject. It seemed, moreover, quite important to insert a number of references on the "Otfrid in England" controversy.

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[1] A few more titles are added in the *Postscript*, p. 91.

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THE VERSIFICATION OF *KING HORN*.

CHAPTER I.

THE DOUBLE DESCENT OF MODERN ENGLISH VERSE. § 1.
THE CRUX IN EARLY MIDDLE ENGLISH. § 2.
THE "OTFRID IN ENGLAND" CONTROVERSY. § 3.

§ 1. The story of the English art of verse from Widsith to Kipling is no unentangled narrative of a single thread. On the contrary, modern English versification is a mingled current, not to be rightly understood until it is traced back into its widely differing tributaries ; to whose fundamental unlikeness is due that escape from a repressive law of strict syllabism which gave to our verse in the hands of Shakespeare and his successors its glorious variety of movement. To seek thus the origin of the verse molds into which the English folk cast their poetry, and then to trace the historic descent of their favorite rhythmic forms, indigenous and imported, through the successive poetical monuments of English literature, is obviously a pursuit no less fascinating in itself than indispensable for a full aesthetic appreciation of English poetry. Important though and inviting as is the historical study of English versification, yet the way of the investigator is beset with many tangles, very hard to unravel ; and all the excellent work already done, notably by the German scholars, in this field has left still many a difficulty unsolved.

However, from amidst the dark tangles of the subject and the illuminating wrangles of the doctors, the one comprehensive fact of the history of English versification has come forth with the greatest clearness : there are plainly two streams of verse coursing down English literature. The one is the native Anglo-Saxon long-line, inherited from the prehistoric period of Germanic unity.

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It is a verse in *free-rhythm*[1] moving on four primary stresses;[2] but successive lines are not at all confined to equal syllabic volume. Originally the only verse employed by the English, the national four-stress long-line, was, in the opinion of most scholars—with the notable exception of Schipper—quite suppressed[3] for a long period after the Norman Conquest, and is hardly to be discerned again until its remarkable revival in the fourteenth century.[4]

The other stream of verse was introduced into English literature by the influence of French and Latin verse forms. It is the imported current of *beat-verse*, coming into vogue after the Conquest, in a restricted rhythm: that is, with regularly spaced accents and at least approximately equalized syllabism. The orderliness and smoothness of the new prosody recommended it above the growing lawlessness of Anglo-Saxon art, then fallen into decay: consequently, ever since its introduction into Britain, from the eleventh century to the present, beat-verse has been dominant in English poetry.

This fundamental fact of a double prosody in English literature since the Conquest unveils the formerly incomprehensible mysteries of Middle English versification: for an order and a method are now discoverable where once students of Early English saw only chaos. Especially certain do we now feel about the true rhythmic types of that large body of poetry in the revived alliterative verse, rimed as well as unrimed, which dates from the end of the thirteenth century and is seen flourishing during more than two centuries.[5] In spite though of the lucid and interesting man-

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[1] My distinction of *two-stress, four-stress, stress-verse, free-rhythm* as against *two-beat, four-beat, beat-verse, beat-measures*, will be readily understood by those acquainted with the terminology employed by recent metrical investigators: for example, I use *four-stress* exactly as Schipper uses "vierhebig," and *four-beat* for his "viertaktig."

[2] It is a fundamental assumption of the present study that Sievers' exposition of Anglo-Saxon verse is the correct one.

[3] At least, they say, no documents worthy of note are extant.

[4] See in Paul's *Grundriss* the treatment of ME. verse by Luick, v. II, p. 994 f.

[5] We adopt Luick's scansion of the ME. alliterative poetry. See his articles in *Anglia*, XI, 392 f. and 553 f.; and XII, 437 f.; and also in Paul's *Grundriss*, II, 1009 f. See Schipper, *Grdriss. d. Eng. Metr.*, p. 75 f.

ner in which the underlying double basis of English metrics can be outlined for a study of the historic descent of English verse from its two sources, native and foreign, there falls squarely across the path of the investigator a set of poetical monuments whose versification has proved so deep a crux that the most penetrating efforts, even of the Germans, have not yet resulted in scanning them satisfactorily.

§ 2. The crux in the course of English verse lies in the period of two and a half centuries immediately succeeding the Norman Conquest. The imported beat-verse, beginning in Anglo-Norman poems, can be clearly traced down English literature from Orm through Chaucer to the present day. But there remains to us, belonging to the period between the Conquest and the fourteenth century, also a considerable body of versified literature *not* in beat-verse, of which Layamon's *Brut* and the metrical romance of *King Horn* are the two conspicuous documents. What of the versification of these twelfth and thirteenth century poems that are not in beat-verse?

To find a wholly satisfying answer to this question is difficult. The monuments themselves present on first examination, a most ambiguous appearance: they really seem, one is tempted to say, to be wavering between the old English free-rhythm and the new Romance measured rhythm. So difficult indeed has it been found hitherto to scan these poems either as beat-verse or else as plainly descendants of the Anglo-Saxon free-rhythm, that a special theory has been advanced to explain them.

§ 3. The contention supported by the almost unanimous consensus of the competent *in Germany* is this: just these Early English poems, which cannot possibly be in Romance beat-verse, which appear *to the Germans* (except Schipper) to be quite as certainly not direct descendants of the Anglo-Saxon verse, belong in a body to a third system of versification, which is the English exact parallel of the "Otfrid verse" of Germany. The promulgation of this theory has elicited a controversy, by no means the least interesting among the many wholesome discussions that have arisen out of the new English philology. Against the numerous ardent supporters of the view that the poems of the *Brut-*

King Horn group represent metrically " Otfrid in England," one great opponent has maintained a conspicuous, if not a firmly unyielding resistance.

Into the details of this interesting contention we cannot enter; but the " Otfrid in England " controversy is so important that a clear statement of its present status is desirable.

There are now two schools of opinion as to the metrical character of the group of poems, having the *Brut* and *King Horn* for its nucleus.

1. According to the doctrine of the majority (represented by Luick's article in Paul's *Grdriss.*[6] and by Sweet's paragraph in his *Hist. of Eng. Sounds,* p. 163) after the Anglo-Saxon period was brought to a close, there followed a blank of two centuries, so far as extant documents can testify, in the history of the native free-rhythm in the four-stress long-line; then at the end of the thirteenth century and in the beginning of the fourteenth the old fashion of alliteration and with it the old free-rhythm was revived with wonderful enthusiasm and effect. Just in the interval when the native rhythm was suppressed, arose and flourished the English " Otfrid verse "; and it is in this peculiar rhythm that the *Brut-Horn* group of poems is composed. Ingenious hypotheses are offered to explain: first, how the original English free-rhythm was preserved from extinction during the two centuries of its suppression, so as to be at hand for revival in the fourteenth century; and secondly, how the English " Otfrid verse " developed from latent native elements, or whence it was imported.

2. Against the confident opinion of the majority Schipper firmly and rightly (it is here assumed) insists upon his own opposing view. He has pierced the heart of the " Otfrid in England " contention by his argument against the unwarranted assumption of the existence in twelfth and thirteenth century English of a word accent like that commonly believed to be present in the Old High German " reimvers." Schipper contends for the same natural word stress in Middle English as that assumed for the basis of Sievers' five-type rhythm of Anglo-Saxon verse. In a foot-note of

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[6] *Grundriss,* II, 994 f.

his new *Metrik* is found Schipper's final judgment on "Otfrid in England" : "Nach unserer Überzeugung ist der Otfrid'sche Vers in England niemals nachgebildet und in alt- oder mittelenglischer Zeit dort überhaupt nicht bekannt geworden" [*Grdriss. d. Engl. Metr.*, 1895, p. 75].[7]

Schipper's view requires no fanciful hypotheses. The whole body of verse classified in Paul's *Grundriss* as the English "Otfrid verse" is according to Schipper "die weitere Entwickelung der alliterierenden Langzeile freier Richtung" [*Ibid.*, p. 54.] ; but it is to be divided into two sections representing a less developed and a more developed stage. The one is the immediate descendant of the Anglo-Saxon four-stress line, though here the verse is growing constantly looser and more irregular as it surrenders the strict Anglo-Saxon rules of alliteration and assumes more and more end-rime under the influence of contemporary beat-verse : at this stage stand the *Proverbs of Alfred* and the *Brut*. The other part is that *new fully-rimed oblique offshoot* from the direct national line of descent, the distinct "dreihebig" verse of *King Horn*.

It is assumed as a premise of the present study that Schipper's argument on Middle English word accent is wholly correct, and has never been shaken by the adherents of the opposing school ; and that the "Otfrid in England" theory is an unverified and untenable hypothesis. The question remaining for the present investigation is therefore this : has Schipper himself hit upon the correct reading of the *Horn* ? The attempt will be here made to show that he has not set forth the true rhythm of *King Horn*.

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[7] See also Schipper's foot-note in Paul's *Grundriss*, II, p. 1021.

CHAPTER II.

THE HEART OF THE MIDDLE ENGLISH VERSE CRUX IS *King Horn.* § 1.

SCHIPPER'S "DREIHEBIGKEIT" OF *King Horn.* § 2.

THE PLAUSIBILITY OF SCHIPPER'S THEORY OF THE *Horn* VERSE. § 3.

§ 1.   The most cursory view of the "Otfrid in England" controversy makes it evident that in the last analysis *King Horn* forms the heart of this tangled knot of apparently mixed Germanic and Romance versification, of uncertain word accent and sentence stress.   The *Horn* is the most Otfrid-like of the whole group of poems; and but for this monument the "Otfrid in England" theory would, in all likelihood, be deprived of the faintest shadow of plausibility.[8]   Again it is in *King Horn* that even Schipper sees the national long-line, under the influence of systematic rime, take a decided turn *away from the "strenge richtung"* of the native free-rhythm: in this poem, says Schipper, the "langzeile freier Richtung . . . verläuft nun sehr einfach und wie nach seiner bisherigen Geschichte kaum anders zu erwarten war" [*G. d. E. Metrik,* p. 71].[9]   Thus the important position held by this romance in any discussion of Middle English metrics justifies the present study; and our first task will be to subject Schipper's treatment of the *Horn* verse to a critical examination.   For this purpose we shall use his latest deliverance on the subject, the *Grundriss der Englischen Metrik* of 1895, rather than his earlier exposition in the *Altenglische Metrik,* 1881 (*Eng. Metr.* I).

[8] Note how Luick makes *K. Horn* the perfected form of "Otfrid in England," Paul's *Grdriss.,* II, p. 1004, § 17.   See also Wissmann, *Horn Unters.,* p. 56, § 5.

[9] But in *King Horn* the "freie richtung" of the alliterative long-line came to its end, says Schipper; while the *conservative* form lived on for three hundred years longer [ibid., p. 75].

§ 2.   Schipper's final opinion on the versification of *King Horn*, expressed in a single sentence, is this :

"Die vorwiegende Versform, in welcher dies Gedicht geschrieben ist, sind, ähnlich wie bei Layamon in der zweiten Hälfte seines Werkes, Verse von drei Hebungen mit klingendem Ausgang." [*G. d. E. M.*, p. 71.]

Unquestionably the prevailing type of the *Horn* verse has a movement similar to that in a large part of the *Brut.*   But is it right to scan such verses as Schipper does, and to treat them as if composed in a rhythm of *three* stresses (drei Hebungen) ?

The moment *King Horn* is read as Schipper directs, it seems to run as a very limping beat-verse of three beats, because : first, there is a more or less regular alternation of stressed and unstressed syllables ; and secondly, the logically weakest, even the wholly non-significant words of the sentence—unemphatic pronouns, negatives, verbs, especially the substantive verb, prepositions, and conjunctions—are fully stressed in order to get a third ictus into every verse.

For example, take the following passage accented, as nearly as I can guess, just as Schipper would have :

> Of álle wýmmànne
> Wúrst was Gódhild þànne ;
> For Múrri hèo weop sóre
> Ànd for Hórn ȝute móre.
> He wénten ùt of hálle
> Fram hìre máidenes álle ;
> Ùnder a róche of stóne,
> þèr heo líuede alóne.
> þér heo sèruede góde
> Aȝènes þe páynes forbóde :
> þér heo sèruede críste
> þat no páyn hìt ne wíste.   ^MC ll. 67–78.

The marking of one ictus with a *grave* accent, produces only the thinnest illusion of something different from a three-beat verse. As well might we say that the following verses from Surrey so marked are not in three-beat measure :

"The fíre it cànnot fréze :
 For ìt is nót his kínde,
 Nor trúe love cànnot lése
 The cónstance òf the mínde." [10]

And let it be acknowledged at once that in certain passages of *King Horn*, and particularly in selected lines, a three-beat scansion would go well enough. Morris [11] and Gummere [12] indeed, accepting Schipper's contention as against the "Otfrid in England" theory, marked the type of the *Horn* verse outright thus—(×) x́ × x́ × x́ (×) ; for this was the way Schipper himself indicated his scansion of *Horn* in the *Metrik*, I, 1881 [p. 183 f.].

But Schipper now perceives that *King Horn* must not be made an overt beat-verse : because, in attempting to apply the above formula to the whole poem or even to lengthy continuous passages, we come upon places far too frequent to be overlooked where the effort to read three metrically equivalent accents into the line produces an intolerable effect ; and, further, in many verses we should have to juxtapose two of the ictus (often putting both on one word as in *wimmánne* above or *Múrrý* l. 4) in a way totally against the genius of beat-verse.[13] Thus has it come about that Morris and Gummere present a marking of the *Horn* line, taken from Schipper's *Altenglische Metrik*, which the latter author himself has since rejected.

Schipper in his final discussion of the *Horn* sets up an artificial distinction [14] between "dreihebig," three-stress, and "dreitaktig," three-beat. The verse of *King Horn*, he says, is not in three-

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[10] Quoted from Gummere, *Poetics*, p. 197.

[11] *Specimens*, I, Introd., p. xxxviii.   [12] *Poetics*, p. 179.

[13] On his unsophisticated scansion of *Horn* with three downright acute accents Morris remarks : "The general effect is good, but modern metre would not approve of the bringing of two *accented* syllables into close juxtaposition "—as in Bí þe sé-síde, Ánd þi fáir-nésse, þát his blód hátte.

[14] I say *artificial*, because it is a distinction assumed solely to support Schipper's scansion of *King Horn*. He can point to no other "dreihebig" poem except the *twelve lines* of the *Signs of Death* (on which see Chap. III, below). No such grounds exist for a distinction between "dreihebig" and "dreitaktig" as for the valuable distinction between "vierhebig" and "viertaktig."

beat movement of course : it is a three-stress line.   Consequently
Schipper carefully avoids marking any verse of our poems thus—
(×) x́ × x́ × x́ (×).   That would make the line appear too "tak-
tierend," too much like beat-verse (although, it is to be insisted,
that is just what the *Horn* line ought to become, when we take to
stressing unemphatic words to fill out the premised rhythmic
formula of three ictus).   The five typical verse forms of *King
Horn,* as now made out by Schipper, are the following [*Grds. d.
Eng. Metr.,* p. 71–2] :

1. "Die vorwiegende Versform . . . . sind . . . . Verse von
drei Hebungen mit klingendem Ausgang nach Art der folgenden :

<div align="center">Hórn þu àrt wel kéne</div>

Dieser Typus . . . kommt in circa 1300 Versen von den 1530
Versen der Dichtung vor."

2. A "zweihebige Versform tritt noch vereinzelt zu Tage"
as in :
<div align="center">Hi wénden to wísse.</div>

But this type, we are told, appears in both lines of the couplet
"nur einmal, nämlich in dem Verse :

<div align="center">Hi sló3en and fú3ten | þe ní3t and þe ú3ten."</div>

3. "Die dritte Versform, drei Hebungen mit stumpfem Vers-
ausgang, begegnet ebenfalls seltener, z. B. :

<div align="center">Léue at hìre he nám."</div>

4. "Die vierte häufiger vorkommende Versform zeigt vier
Hebungen mit stumpfem Versausgange :

<div align="center">Ófte hàdde Hòrn beo wó
Ac nèure wúrs þan hìm was þó."</div>

5. "Die fünfte Versform, vier Hebungen bei klingendem Aus-
gange, kommt gleichfalls nicht selten vor, z. B. :

<div align="center">To déþe hè hem álle brò3te
His fáder dèþ wel dére hi bò3te."</div>

§ 3.   Disregarding varieties of a main type, we see that the scansion of *King Horn*, as Schipper teaches, reduces itself to three formulas :

Type (1) (×) x́ × x́ ×
Type (2) (×) x́ × x̀ × x́ (×)
Type (3) (×) x́ × x̀ × x́ × x̀ (×).

Of these three, Type (1) is sure.   Type (3) may look like a logical development from Type (1) ; there are some lines requiring to be so marked, and such a formula will be posited for them in the new analysis of the *Horn* verse to be made in succeeding chapters. But a close examination of the *examples* Schipper scans thus on pp. 72–74 (except the one line above—His fader deþ, etc., where such an accentuation is inevitable) admits of no other interpretation than that his " vierhebig " type is a mere concession to the adherents of the four-stress (to the half-line or short-line) theory of "Otfrid in England." [15]

The remaining formula above requires especial attention.   Type (2), the prevailing "dreihebig" verse of *King Horn*, is *in fact* also a concession to the theory of "Otfrid in England," in that Schipper is stressing for his middle ictus all sorts of weak words and supposing the "fehlende Senkung," the suppressed thesis, which would differentiate in Schipper's theory the *Horn* "dreihebigkeit" from simple "dreitaktigkeit."   Only in refusing to admit an accent on the final -*e* has he maintained his stand against "Otfrid in England " ; this he says himself [top of p. 73] : " Nur können wir natürlich . . . . den Nebenton auf den klingenden Endungen dreihebiger Verse, den übrigens auch Luick hier nicht mehr mit solcher Entschiedenheit fordert wie dort [*i. e.* in Layamon], für das Metrum des King Horn ebenso wenig zugestehen."

On the other hand *in appearance* this Type (2) is something more.   The careful employment of a grave accent now instead of a third acute is an apparent gain over the marking of 1881 :

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[15] For a graphic demonstration of Schipper's compromise with "Otfrid in England " one has only to put side by side his metrical accentuation of the *Brut* and *Horn* and Luick's accentuation of them as "nationale Reimverse" [Paul's *Grdriss.*, II, 998 ff., especially from § 7 on].

because it makes the *Horn* " dreihebigkeit " look like an *actual transition* stage between the old native half-line of two primary stresses with a frequent secondary stress (in types D and E) and a new three-beat verse formed on Romance models ; so that the *Horn* couplet would really appear to be an intermediate form between the native English alliterative long-line and an alexandrine with leonine rime.   Observe the couplets scanned on p. 73 with Schipper's artful new marking beside his retention of the old letters, A, B, C, etc., for his *Horn* types.

When we read a passage of the poem [s. above p. 7] according to Schipper's scansion, it felt like nothing more than a lame beat-verse ; but if *King Horn* does indeed exhibit a mid-form between two-stress and three-beat, Schipper's terminology and his Type (2) with its grave accent might be a welcome addition to English metrical theory : a valuable distinction would exist between the *Horn* three-stress verse and a thoroughgoing three-beat verse.

Now the plausibility of such a contention, that the *King Horn* rhythm represents a transition stage between the native verse and the imported verse, depends upon the answers to be obtained to three questions.

First : Does the advocate himself really believe in this " dreihebig " verse as something not three-beat ?   And what collateral evidence can he adduce from other poems in favor of his " dreihebig " scansion ?

Second : Does the *Horn*, when analyzed with one's vision wholly undisturbed by an Otfrid illusion, *require* one to read thus into every line a third stress, to be *felt as part of the rhythmic type* and yet to be always only a secondary stress ?

Third : On the other hand, can any collateral evidence be arrayed against the acceptance of Schipper's proposed formula for the prevailing *Horn* rhythm ?

The following four chapters will be devoted to answering these questions.

CHAPTER III.

SCHIPPER'S "DREIHEBIGKEIT" IS AFTER ALL NOTHING BUT
    THREE-BEAT. § 1.
HIS ALLEGED CORROBORATIVE TEXT DOES NOT SUPPORT HIS
    CONTENTION. § 2.

§ 1.   Taking up the first question toward a critical estimate of
Schipper's position on the verse of *King Horn*, we ask : Is Schip-
per himself firm and consistent in showing that the typical verse of
King Horn is one of "drei Hebungen," and that this means some-
thing distinct from three-beat verse ?

On p. 71 Schipper begins persuasively. After Layamon the
native "Langzeile freier Richtung" developed further : for the
external verse ornament rime was systematically introduced, while
alliteration was more and more discarded ; but in its internal
structure also the verse underwent development—"Die Senkungen
[p. 71] zwischen den Hebungen treten regelmässiger ein, und die
stärker betonte, resp. betonten derselben werden zu Hebungen oder
nähern sich ihnen wenigstens erheblich an rhythmischer Bedeu-
tung." Therefore in *King Horn*, the climax of the "freie
Behandlung der alliterierenden Langzeile" [p. 75], the verse
stands thus : "Die vorwiegende Versform .... sind .... Verse
von drei Hebungen." The choice of terms here and more par-
ticularly the difference between Schipper's accentuation of 1881
and his present marking either mean that three-stress is *not* equal
to three-beat, or else it all means nothing ; and the latter alterna-
tive will leave Schipper with no ground for the term "dreihebig."

If now we turn to p. 87 (last lines) of Schipper's book we find
that there he comes as near as possible, without actually doing so,
to calling the *King Horn* line a verse of three *beats*. In treating
of certain more expanded verses of rimed poems in the Middle
English development "strenger Richtung" of the native rhythm,

he says that here " die zweihebigen Verse öfters einen gestreckteren
. . . . Bau haben, der es ermöglicht, manche derselben, in denen
nebentonige Senkungen vorkommen, als dreitaktige Verse zu
lesen (oder dreihebige nach Art derjenigen im *King Horn*)."
Here we have not quite caught Schipper making the verse of *King
Horn* openly three-beat : he studiously clings to the term " dreihe-
big " for the verse of the *Horn* itself.

But on the very next page he at last entraps himself : for we
are told out and out that certain other loose verses are " dreihebig,
resp. dreitaktig."   The sentence is [p. 89, § 51] : " In anderen
Gedichten sind mit den vierhebigen Versen des Aufgesanges im
Abgesange Verse verbunden, die zum Theil einen schwankenden,
entweder dreihebigen (resp. dreitaktigen) oder zweihebigen Rhyth-
mus haben."   The second of the alternatives here suggested,
" zweihebig," is very significant for the contention of the present
study, that the prevailing line of *King Horn* is one of *two* stresses :
but our immediate purpose is to direct attention to the first alter-
native.   In the illustrative stanza that Schipper here gives from
the poem of *Richard of Cornwall* [Böddeker, p. 98 f.] the typical
line of this " dreihebig, resp. dreitaktig " character is—

<div align="center">Ant só he dùde móre.</div>

As this line is, both in itself and also as Schipper accents it,
exactly similar to the " vorwiegende Versform" of *King Horn*,
we may confidently remark that therefore the verse of *King Horn*,
as treated by Schipper, becomes " dreihebig, respective dreitaktig,"
or in vulgar English *a verse of three beats*.   It hence appears that
Schipper himself has inadvertently confirmed what we felt from
the very beginning : namely, that to read *King Horn* as he would
have us do, makes it nothing but three-beat verse—just as Morris
and Gummere treated it.

Turning another page of Schipper's manual, we find him treat-
ing lines much like the *Horn* verse as two-stress or *three-beat*
verse : the argument would of course work the other way, and
make *King Horn* itself, if not two-stress, then simply three-beat.
He has a short paragraph [p. 90] on the *Satire on Ecclesiastical*

Courts [Böddeker, p. 109 f]. As examples of the internal
"Schweifreimverse" of this poem look at the following lines :

ant rewen alle huere redes	6
so grimly he on me gredes	9
ant leyþ ys leg on lonke	21
ant þonkfulliche hem þonke	30
nys no wyt in is nolle	45
swart ant al to swolle	48
þen so to fote hem falle	66
henne in þis worldes wynne	78

These verses are rhythmically of the same character as Schipper's
"vorwiegende Versform" of *King Horn* : but now for the scan-
sion of these he offers us the alternative of "zweihebig" or
"dreitaktig"—not "drei*hebig*" be it observed. For the four
cauda verses, however, of which the following is an example—

forþer heo beodeþ of boke
to sugge ase y folht toke
heo shulen in helle on a hoke
honge þere fore

where is every instance the final line alone is regularly more con-
cise than the above inner "Schweifreim" verses, Schipper with
apparent inconsistency allows *only* a "zweihebig," that is, a free
two-stress reading. Why could he not have been as liberal toward
King Horn as he is with the shorter lines of this poem and with
Richard of Cornwall, and have granted us in *King Horn* too at
least the alternative of two-stress or three-beat scansion, though he
himself may have preferred the latter? Was it not that even with
Schipper the unexorcised "Otfrid in England" would not down?

With the surrender of a distinction between "dreihebig" and
"dreitaktig," Schipper can no longer consistently classify *King
Horn* among the poetic forms descending directly from the Anglo-
Saxon alliterative long-line. If his exposition of the *Horn* rhythm
were correct, no matter what name he chose to give the verse, it
would be logically misplaced in any other order of treatment than

when classed among the beat-measures of the alexandrine type,
with Robert Manning's rimed chronicle [cf. *Grd. Metr.*, p. 199].
And in the end it would seem that Schipper himself has no whole-
hearted belief in a "dreihebig" verse as a new and valuable dis-
tinction in English metrical theory.

§ 2. The one piece of collateral evidence that Schipper brings
forward to reinforce his theory of a "dreihebig," or we may as
well say (remember "*respective*") a three-beat rhythm in *King
Horn* is the little twelve-line poem *Signs of Death*. After his
statement as to how the native verse developed from Layamon's
irregular movement to the "fortgeschrittene Taktgleichheit" of
King Horn, he says [p. 71] that before we get to *King Horn* we
find the same verse-form with rime "consequent durchgeführt"
already in another poem. "In dieser Form liegt dies Metrum
vor in einem kleinen, zwölf Verszeilen umfassenden, in der ersten
Hälfte des 13. Jahrhunderts entstandenen Gedichte, betitelt *Signs
of Death*."

Now the logic of this little piece points so irresistibly to a
simple two-stress rhythm, in spite of the absence of alliteration
(except in the third couplet) and the presence of full end-rime,
that we may at once scan it. Proof cannot be needed for what
must appear self-evident to every one acquainted with the later
Middle English development of the Anglo-Saxon free-rhythm.

> [H]wenne þin héou blókeþ.
> And þi stréngþe wókeþ.
> And þi néose cóldeþ.
> And þi túnge vóldeþ.
> And þe byléueþ þi bréþ.
> And þi líf þe at-géþ.
> [M]e nýmeþ þe nuþe wrécche.
> On flóre me þe stréccheþ.
> And léyþ þe on bére.[16]
> And bi-préoneþ þe on hére.
> And dóþ þe ine þútte · wúrmes ivére.[16]
> Þéonne biþ hit sóne of þè · al so þu néuer nére.

Morris, *Old Eng. Misc.*, E. E. T. S. 49, p. 101.

[16] This accent is in the MS.

Schipper has, we think, in this little poem no corroborating evidence whatever for his three-beat scansion of *King Horn*. Rather should we hold this piece to be a link in our own argument for a free two-stress reading of the *Horn* : for in this earlier poem we find support for our thesis that the native free-rhythm could and often did maintain itself in union with rime without the upholding prop of systematic alliteration.

CHAPTER IV.

Why Not Find in the *Horn* Short Line a Two-stress
    Rhythm? § 1.
How a Free Two-stress Reading of the Poem will
    Afford a Unifying Rhythm. § 2.
Further Analysis of *Horn* Lines and Couplets on a
    Two-stress Basis with Wholly Satisfying Re-
    sults. § 3.
King Horn does not Require, seems even to Forbid, a
    Three-beat Scansion; and Readily Submits to a
    Two-stress Reading. § 4.

§ 1. Our second inquiry toward a critical estimate of Schip-
per's exposition of the *Horn* rhythm was this : Does the monu-
ment itself, if read with one's mind wholly delivered from the
spell of "Otfrid in England," *require* Schipper's three-beat scan-
sion (for we may as well now abandon the confessedly non-signifi-
cant term, "dreihebig" or "three-stress")?

Schipper would have us read into the verses of *King Horn* a
third metrical ictus, to be felt as a structural part of the rhythm
just as much as the two strong stresses always present. He would
say that his prevailing Type (2) [see above, p. 10] has grown out
of Type (1) "einfach durch stärkere Betonung einer Senkung"
[*Metr.* p. 71] : in short the Anglo-Saxon form — $\angle$ (×) × (×) $\angle$ ×
has in *King Horn* become $\acute{}$ × $\acute{}$ × $\acute{}$ × (again we may disregard
Schipper's own compromise marking with a grave accent).

Now *why* must we elevate an intermediate weak word or
secondarily accented syllable of a polysyllabic word to a full
metrical ictus in *King Horn*? Beside his selected lines to illus-
trate the various rhythmic movements of the *Horn* verse, Schip-
per quotes [p. 72-3] exactly similar Anglo-Saxon lines, in which,

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however, the introduction of a third ictus is not to be thought of : [17] and this show of four-stress Anglo-Saxon lines so like the prevailing couplet of *King Horn* would seem to afford a strong presumption against reading a third stress into the *Horn* line. Indeed Schipper himself is obliged to make some noteworthy allowances from a strict three-beat scansion of our poem. After his statement, with examples, of the different verse forms in the *Horn*, and with parallel examples of similarly moving lines from Anglo-Saxon poems, Schipper says [p. 72] : " Alle diese Versformen finden also ihre Analoga in der alliterierenden Langzeile, welche ja noch den Grundstock der ersten Vertreter [the *Brut*] dieser freien Richtung, die im *King Horn* ihren Ausgang durch Auflösung in ein kurzes Verspaar fand, bilden." And again he says [p. 73] : " Für alle [the " dreihebig " types of the *Horn*] aber bilden wieder die zwei Haupthebungen in jedem Verse das zur Verwendung aller dieser verschiedenen Versformen und Typen in ein und demselben Gedicht dienende Bindemittel." True : and therewith the three-beat scansion of *King Horn* is on the verge of being surrendered by Schipper himself.

However, illogical as it would seem, when confronted by such a presumption from Anglo-Saxon parallels toward finding simply a two-stress rhythm in *King Horn*, Schipper (apparently in deference to the advocates of " Otfrid in England ") forces the verse of the poem into a most unhappy three-beat shape, disguised under grave accents and "dreihebigkeit."

Let us undertake an independent analysis of the verse of *King Horn.* And at the outset it may be granted that, as compared with Layamon's verse, the *Horn* does show in general greater regularity and smoothness, greater evenness in the syllabic length of its lines ; and in so far may be said to display a " fortgeschrittene Taktgleichheit " [*Metr.*, p. 73]. But, that the movement of *King Horn* consciously stops far short of an attempt at three-beat verse, many lines indisputably prove.

That *any* English rimed verse which exhibits some regularity and smoothness, unless provided with systematic alliteration to

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[17] See p. 2, n. 2 foregoing.

make doubly evident the native free-rhythm (as is done in most
of the fourteenth century rimed-alliterative poetry), is forthwith
to be rated as beat-verse, or as "Otfrid verse" for Luick's fol-
lowers,—this surely must appear an hypothesis, easily to be over-
thrown by a study of the fourteenth and fifteenth century rimed-
alliterative poems, where often the alliteration is most carelessly
applied or altogether neglected. Yet this unsafe assumption seems
to be the fundamental idea underlying all the work of the Ger-
mans on Early English metrics. Since Sievers' exposition of the
old Germanic alliterative verse has been so generally accepted, it
seems to be a constant presumption in the minds of German
metrists that, alike for Early English as for Early German verse,
all poetic forms externally marked with alliteration and lacking
systematic rime are going to run in the Germanic five-type free-
rhythm; while, on the other hand, all poetic forms externally
adorned with rime, whether showing much or little alliteration,
will (unless the verse under examination is an undoubted Romance
beat-verse) be found to run in "Otfrid verse." Again we must
note that Schipper is the conspicuous exception to this rule.

This double preconception apparently so widely entertained
has, in our opinion, been the great obstruction in the way of
producing a satisfactory rhythmic analysis of the *Brut-Horn*
group of poems. Whether such a two-fold presumption holds
safely for Early German versification is a question not pertinent
to the present study; but it certainly does not hold for Early
English verse. It is to be one of the main purposes of this dis-
sertation to clear away the misconception that the native[18] English
free-rhythm *must* be accompanied by systematic alliteration; and
that, accordingly, when we meet an early verse like this of *King
Horn*, with no systematic alliteration but with thorough end-rime,
its rhythm must be something aside from the direct line of descent
of the native rhythm, and hence some sort of beat-verse regular
or irregular, or else the English representative of the German

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[18] Since it is here assumed that Schipper has overthrown the "Otfrid in Eng-
land" hypothesis, there is left for us but one *native* verse; there is, in our
opinion, no "national rime-verse" in England.

"reimvers," which is itself accounted the *Germanic beat-verse.*[19] Perhaps the secret of Schipper's final compromise to Luick and the "Otfrid in England" theory in his treatment of the *Brut* and *King Horn* is that he too was unable to rid himself of the idea that after all, unless the verse of a rimed English poem is by alliteration visibly shown to belong in the tradition of the national long-line, the presumption is that it is some sort of beat-verse.

Such a presumption of course holds for Modern English poetry. But in the face of that fine fourteenth century revival of the native four-stress verse (with the original half-line now also in detached use as a short-line for stanza refrains or for whole cauda stanzas) and its continued life even down to the present day [so well set forth by Schipper in his chapter on the national long-line "strenger Richtung"], the antecedent presumption for any doubtful English verse from Aelfric down through the thirteenth century ought to be the other way. And in support of the latter view, it should be noted that all the Early English poetry in Romance beat-verse shows a very regular alternation of arsis and thesis, and juxtaposing stresses is obviously viewed as a license not to be indulged in.[20] Hence the conclusion seems safe that, because English measures made on Romance models are from the earliest examples down always so undoubtedly marked as beat-verse, therefore for the period previous to the fourteenth century the antecedent probability is strong in favor of finding all poems of a doubtful rhythm to be in the native tradition of a free two-stress movement for the half-line or short-line, and a free four-stress movement for the long-line. The verse of *King Horn*, although composed in systematic rime and showing only capricious alliteration, is nevertheless a verse whose rhythm at first appears quite doubtful : our very doubt about it establishes a presumption that it is not a beat-verse even of the "dreihebig resp. dreitaktig" sort ; but that the *Horn* line will prove on correct analysis to be composed in a free two-stress rhythm, that it will turn out to be the Middle English *short-line.*

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[19] The Germans make their "Otfrid verse" a "Gesangvers," a *beat-verse.*
[20] See C. L. Crow's dissertation, *Zur Geschichte des kurtzen Reimpaars.*

§ 2.   Perhaps the whole problem of the versification of *King Horn* is typified in its two opening couplets :

> Alle beon hi bliþe
> þat to mi song liþe !
> a song ihc schal ȝou singe
> of Murry þe kinge.   1/4.

Now we must suppose that every piece of verse, in which any rhythmic parallelism at all is discoverable, has been composed in some one unifying verse-form ; and in order to read the above lines with any satisfaction we must find a general type of verse, under which all four of them may be held together, or else we should abandon once for all the attempt to show any law in the verse of *King Horn*.   Hence we inquire, by what comprehensive verse-form may these four lines be rendered rhythmically parallels of one other?

By Schipper's teaching we must read thus :

> 1   Álle béon hi blíþe
> 2   þat tó mi sóng líþe
> 3   a sóng ihc schál ȝou sínge
> 4   of Múrrý þe kínge.

[Again we throw out of the way Schipper's mere subterfuge of grave accents.]

Now for lines 1 and 3 this scansion would pass ; but then we must straightway assume that we have here a decided three-beat verse.   How well, next, does a three-beat scansion suit lines 2 and 4?   Here we meet the difficulty : for juxtaposed stressing is obnoxious even to the earliest English beat-verse.   Line 4 is particularly intolerable for a three-beat verse ; but Schipper, in order to get in a third ictus, resorts [p. 73] to the device, which need beguile nobody, of calling it a "dreihebig" A with *secondary* accent—of Múrrý þe kínge.   Line 2 Schipper calls a C type with *secondary* stress, marking it—x x̀ x x́ x́ x ; and yet on p. 101 he speaks of type C, owing to its juxtaposed stresses, as "der dem taktierenden Rhythmus widerstrebende Typus C."   Thus in the

very first lines of the poem can be seen the real reason why Schipper strove to avoid acknowledging what he had in fact done: he is seeking (since the *Metrik* of 1881) an escape from treating *King Horn* as a downright three-beat verse; and with such care does he describe and accent selected lines as "three-stress" verses, that not until after the lapse of eighteen pages can we entrap him into admitting that "dreihebig," as applied to the prevailing verse of *King Horn*, means nothing but three-beat. It is evident, therefore, that in his change of position from his stand of 1881 Schipper has contrived to save only appearances.[21]

If the three-beat scansion, suggested as possible by ll. 1 and 3 above, is prohibited by ll. 2 and 4, let us start out from the latter to find a unifying form for all four. Line 4 is obviously best read as:

> of Múrry þe kínge

like an Anglo-Saxon type A with one-syllable anacrusis. It is naturally a verse of simply two stresses. Similarly for l. 2 the natural reading is:

> þat to mi sóng lýþe

as a simple two-stress verse of the native C type; and if anyone hesitates over the three-syllable initial thesis, let him observe the far heavier theses not only in Middle English free-rhythm verse but even in Anglo-Saxon, for example:

> þára þe hē him míd hǽfde,   *Beow.* 1625 b.[22]

Lines 2 and 4 plainly suggest as the rhythm for all four lines a free, two-stress movement. Can we read ll. 1 and 3 in the same two-stress rhythm? Certainly, thus:

> Alle béon hi blýþe
> a sóng ihc schal ȝou sínge

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[21] But Schipper is now, in our opinion, nearer the truth than he was in 1881: his unsuccessful effort to make *King Horn* something else than three-beat verse was in its apparent result a move in the right direction—although in its impulse it can hardly be considered anything else than a concession to Luick and "Otfrid in England."

[22] Bright, *Anglo-Saxon Reader*, p. 233.

and any page of late Anglo-Saxon verse, or of fourteenth century
verse in the native free-rhythm, will show lines, having words like
alle and *schal*, and many logically heavier ones, easily glided over
in the thesis of the verse.   Hence we can read with perfect satis-
faction the four lines together as free two-stress verse :

> Alle béon hi blýþe
> þat to mi sóng lýþe
> a sóng ihc schal ʒou sínge
> of Múrry þe kínge   1/4.

While the attempted three-beat reading of the opening of *King
Horn* produced an irreconcilable discord, a two-stress reading is
entirely rhythmical according to the native English versification :
we at once acquire a scansion satisfactory and unifying without
having to admit any questionable licenses against our normal
verse-form or against normal word accent and sentence stress.

Other undoubted C type verses in our text, arguing for a two-
stress reading of the *Horn* line, are :

> bi þe sé síde   35
> bi þe sé brínke   143
> into a gáléie   189[23]
> and þi fáirnésse   217,

and also 137, 177, 207, 233, 565, 566, 569, 624, 636 (*non*
emphatic), 712, 741, 834, 845, 872, 902, 978, 992, 1003, 1022,
1026, 1045, 1115, 1117, 1158, 1192, 1218, 1254, 1520, 1538.
Moreover, one cannot but observe in how many cases the accom-
panying line of the couplet can rationally be given but two stresses.
For example :

with 177 we find—   and of wít þe béste   178
and on 189 follows— wiþ þe sé to pléie   190
further with 624 goes 623 ; with 845, 846 ; with 978, 977.

But besides the *Horn* verses plainly of the native C type there
are other lines in the poem so short that they contain only two

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[23] On this accentuation cf. Luick, *Angl.* XII, 448.

words or only two capable of bearing logical stress; and for all
lines of this sort a third ictus cannot be thought of, unless we
were dealing with a beat-verse of the most pronounced character—
a supposition that Schipper himself would not entertain.   For
example :

schúpes fíftène	39
wiþ sárazins kéne	40
a páyn hit ofhérde	43
schúp bi þe flóde	141
álle þróttène	167
bi wéstene lónde	172

and see also 181, 273, 293, 341, 356, 358, 436, 438, 478, 853,
868, 1209, 1238, 1263, 1277, 1340, 1343, 1350, 1399/1400,
1401, 1403, 1470.   Schipper himself provides for some of these
(as 1399/1400) with his "zweihebig" type.   Again we observe
that also the accompanying line of the couplet is often to be read
naturally only as a two-stress verse.

Into the same category we should throw the large number of
lines where a third ictus is to be obtained only by stressing an
initial conjunction or preposition.   For example :

and togádere smíte	54
into schúpes bórde	115
at þe férste wórde	116

and see also 178, 194, 310, 391, 505, 550, 552, 568, 625, 658,
1438, 1519, 1532, 1544.   And once more notice how often the
accompanying line of the couplet has but two logically stressible
words.

In many lines of Wissmann's text a study of the variants gives
the interesting result that only a two-stress reading will hold
together the three MSS. in the same scansion ; and besides it is the
two logically stressed words that remain while the expletives vary
or drop away.   For example at l. 1135,

C has	Hórn sat upon þe grúnde
and O has	And hórn set on þe grúnde
while H has	Hórn set at gróunde.

Or again at l. 1148,

H has	Béggare so kéne
C expands	Béggere þat were so kéne
and O goes further	Béggere so bóld and kène [for this accentu-
	ation cf. pp. 42–44].

Further examples of these variant readings pointing to a two-stress scansion of our poem will be found at ll. 1058, 1138, 1199, 1205, 1209, 1233, 1340, 1343, 1349, 1350, 1406. Indeed we may suppose that in the original *King Horn* very many of the lines were more concise than those of the existing manuscripts, that the poet's own draft would run more evenly into the Anglo-Saxon five-type rhythm than do the extant verses that came from the later copyists.

§ 3. Let it not be thought, however, that only the C type lines and the very concise ones make against a three-beat reading of *King Horn* and for a two-stress rhythm. We shall next examine some quite different verses of the poem. To begin with, take this couplet marked first as if a three-beat verse, a divided alexandrine:

Múrri þe góde kíng
Ród on hís pleíng   33/4.

This scansion might be accepted if we saw that our whole poem were plainly in a three-beat verse: but that the prevailing line of *King Horn* can give no satisfaction as an outright three-beat verse, Schipper himself now clearly believes, since he keeps the poem in the native tradition, and tries to make out his own scansion of it to be something different from "dreitaktig." We may therefore reject the above scansion.

To ascertain the true rhythm in such lines let us resort to the method of analyzing them backward from the rimed end of the verse. For the rime stress of the second line above one unhesitatingly marks—*pleíng*: while the riming syllable requires some stress, it is satisfied with a secondary one; and so Schipper marks [p. 74] the exactly similar word, *húntìnge* 662. Obviously there is now only one other word left in this line capable of bearing a

stress, that is—Ród: so that we have a verse that naturally
demands but two stresses—Ród on his pléing.

As to the first line above we now note that to read—

<div style="text-align:center">Múrri þe góde kíng</div>

along with—   Ród on his pléìng

would throw the couplet into discord.   Beginning again, however,
with the rimed end of the verse, we stress—*góde kìng*, as the
accentuation most true to the native English tradition, and in the
present instance admirably in harmony with *plêìng*.   With the
end of our line so scanned there is once more but one word left
capable of being stressed, that is—*Múrri*.

Putting this couplet together again we have it thus:

<div style="text-align:center">Múrri þe góde kìng
Ród on his pléìng   33/4.</div>

The two lines are unified in the native two-stress rhythm: the
first is the Middle English form of Sievers' D⁴ (or more simply
Bright's D²—see his *A-S. Reader*, p. 235), and the second repre-
sents Sievers' A2b [24] in Middle English expanded style.

Schipper has himself scanned for us in the same way [p. 69]
an exactly similar couplet from the *Proverbs of Alfred*:

<div style="text-align:center">þe éorl and þe éþelìng
ibúreþ under gódne kìng   *Prov. Al.* ɪv. 74/5.</div>

[The intermediate secondary stresses on *and* and *under*, which
vitiate Schipper's scansion, have been removed.]   He remarks
that such stressing of *gódne kìng* is here expressly indicated by
an accent: thus, *gódne*, in the Jesus Coll. ms. [In Morris, *Specs.*
I, p. 148, the accent may be seen].   And if the alliteration of **e** in
the *Proverbs* seems to make that couplet dissimilar to the *Horn*
couplet, where there is no alliteration, we have only to turn back
in the *Metrik* to p. 57 to find Schipper scanning thus another
couplet very like our *Horn* one:

[24] *Altgerm. Metrik.*, 1893, p. 33-4.

Wó is him þat úvel wîf
brýngeþ to his cótlŷf   *Prov. Al.* xv. 257/8.

Our couplet from *King Horn* may just as reasonably be read in
the native two-stress movement as these couplets from the *Proverbs*.
It is to be kept in mind that the present study of *King Horn* has
for an especial object to show the existence of the old free-rhythm
with its logical stress not systematically reinforced by alliteration.

By the principle of analysis just illustrated an undoubted two-
stress rhythm is revealed in many couplets of *King Horn*. Some
typical couplets may be grouped under five heads.

I.   Easy couplets very like the one already analyzed.   For
example :

we béoþ of Súddène
icúme of góde kènne   179/0.

and see further 199/0, 347/8, 455/6, 459/0, 503/4, 579/0, 645/6,
675/6, 743/4, 783/4, 803/4, 945/6.

II.   More expanded couplets of the same movement as the pre-
ceding.   For example :

tomóreȝe be þe fíȝtìnge
whan þe líȝt of dáye sprìnge   839/0.[25]
þat ón him het Áþulf chìld
and þat óþer Fíkenhìld   27/8.
          [cf. the couplet 783/4 under I.]
hi métten wiþ Áilmar Kìng
Críst him ȝeue his bléssìng   159/0.

and see further 223/4, 251/2, 467/8, 519/0, 533/4, 809/0, 869/0,
889/0, 1313/4, 1457/8, 1467/8, 1539/0.

III.   Frequently, as one would expect, the secondary stress
will rime with a full stress.   Notice first the following couplet
from a later poem with Schipper's accentuation :

[25] Schipper so scans the similar phrase—

þe dáy gan sprìnge   [*Metr.*, p. 74.]

> Ouer heor hédes gon hýng
> þe wínce and the wéderlỳng   *Sus.* 101/2.
> [*Metr.*, p. 93 ; cf. Luick, *Angl.* xii. 450,
>   and *Grdrs.* ii. 1017.]

A precisely similar movement is to be found in the following couplets of *King Horn* :

> Kíng of Wésternèsse
> Críst him ȝeue blísse   161/2.
> fórþ he clepede Áþelbrùs
> þat was stíward of his hús   229/0.
> to mi lórd þe kíng
> þat he me ȝíue dúbbìng   453/4.

and see further 661/2, 949/0, 1009/10, 1203/4. 1389/90, 1491/2, 1537/8, 1541/2.   In couplets under this head a two-stress reading of the more expanded line is often placed the further beyond doubt by the evidently simple two-stress character of the more concise line : for example, notice l. 453 above.

IV.   The liberty of employing secondary stress for the rime is easily extended further to cases like the following ; and again in nearly every couplet the one line or the other is so plainly a two-stress verse that only the native free-rhythm will bring both lines under one system of versification :

> hórn haþ lúde sùne
> bi dáles and bi dúne   213/4.
> þat he cóme hire tó
> and álso scholde Hórn dò   271/2.
> if þu éure isíȝe
> Hórn under wúde lìȝe   1179/80.
> of álle wímmànne
> wérst was Gódhild þànne   69/0.
> Hórn no wúnder màde
> of Fíkeles fálshàde   1271/2.
> and of gréte stréngþe
> and fáir o bódie lèngþe   923/4.

> Áþulf fel akné þàr
> bifore þe kíng Áylmàr   521/2.
> he sóȝte his móder hàlle
> in a róche wálle   1407/8.

and see further 247/8, 621/2, 677/8 (nét ihc càste), 695/6 (téres stìlle).   All cases of word subordination here and under the following head are in no way contrary to the rules of Germanic sentence stress.[26]

V.   Finally, a few illustrations may be given of the couplets employing secondary stresses within the line ; and again it is only a free two-stress rhythm that will harmonize the paired verses :

> after kníȝtes líȝte
> írisse mèn to fíȝte   1027/8.
> and his góde kniȝtes twó
> al to féwe were þó   51/2.
> hi slóȝen and todróȝe
> crístenemèn inóȝe   185/6.
> Rýmenhild on flóre stòd
> Hórnes cùme hire þuȝte gód   545/6.
> to-dáy haþ wedded Fíkenhìld
> þi swéte lèmman Rýmenhìld   1473/4.[27]

§ 4.   We pause here in our process of finding a two-stress rhythm in *King Horn* because the further course of our argument may be better set forth in a separate chapter on the collateral evidence for our thesis.   But already some safe conclusions may be drawn, showing that our presumption as to the rhythm of this thirteenth century romance is being supported by ascertained fact.

1.   In all the lines above, where a three-beat scansion was possible, the logic of the line nowhere *demanded* three full stresses ; and our supposition of no third stress, or of merely a secondary

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[26] See references in foot-note to § 4, next page.

[27] All the longer lines in the foregoing five sets of examples will be paralleled in the following chapter by verses from other poems that are acknowledged to be in free-rhythm.

stress beside the two primary ones, is securely based on the laws
of the Early English sentence.[28]

2. Though often one line under *different* circumstances might
invite a three-beat scansion, yet *here* the accompanying line of the
couplet generally prohibited the introduction of a third ictus.

3. Therefore only by a free two-stress rhythm can all the
above lines be brought satisfactorily under one unifying verse-
form, which is the urgent desideratum for this poem.

When thus in *King Horn* the demand for a unifying rhythm
and the consent of the logic of the line go together against a
three-beat scansion, our obvious course to get a satisfactory read-
ing of the poem is to observe the two primary, logical stresses in
each line ; and then, for the great majority of the verses, we may
justifiably regard the light words or syllables as forming merely
theses, or else for a minor number of verses we should elevate a
third word or syllable of more than thesis weight only to the
intermediate rank it deserves, the grade of a secondary stress. In
doing this we are restoring our poem to a legitimate place in the
line of native five-type rhythm, instead of leaving it under the
hybrid character attributed to it by Schipper.

To our second inquiry into the plausibility of Schipper's treat-
ment of the *Horn* verse, the answer seems to be forthcoming that
the document itself does not *require* a three-beat rhythm, and to a
large extent (much more than is indicated by Schipper's assertion
about his two-stress type appearing only " vereinzelt ") it would
appear that it does not even *allow* such a reading.

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[28] See *e. g.* Streitberg, *Urgerm. Gram.*, pp. 163–6 ; Sievers, *Altgerm. Metr.*, pp.
41–6 ; Sweet, *New Eng. Gram.*, I, 243–5 ; Luick, *Angl.*, XI, 396 f.

CHAPTER V.

HISTORIC PRESUMPTION FAVORS FINDING IN THE *Horn* SHORT
        LINE A TWO-STRESS RHYTHM.   § 1.
INCOMPLETE ALLITERATION IN *King Horn* DOES NOT DIS-
        PROVE ITS CLAIM OF BEING IN STRESS-VERSE.   § 2.
THE ALLITERATION IN THE *Horn* POINTS TO A TWO-STRESS
        READING OF ITS LINES.   § 3.
COMPARISON OF THE *Horn* COUPLET WITH MIDDLE ENGLISH
        VERSE CLEARLY IN THE NATIONAL FOUR-STRESS
        FREE-RHYTHM ESTABLISHES THEIR METRICAL LIKE-
        NESS.   § 4.

§ 1.   Our third question on Schipper's theory of the *Horn* verse
was : What collateral evidence can be produced against his scan-
sion of the prevailing line of *King Horn?*   Pursuing this question
through the present chapter and the one following, we shall
present many parallels from poems admittedly in the native free-
rhythm to show how naturally even the various heavier lines in
the *Horn* will scan as the regular Middle English expanded forms
of the Anglo-Saxon two-stress half-line.   But first, let us develop
the argument from historic presumption, on which something was
said in the preceding chapter.   It was there asserted that in all
Early Middle English verse, not obviously in beat-measure, the
presumption ought to be in favor of finding the free, native
rhythm.   On the historic development of Middle English versi-
fication, two quotations may be offered, the one from the acknowl-
edged authority on Anglo-Saxon verse, and the other from that
scholar who so clearly set forth the rhythm of the large body of
alliterative poetry after *King Horn.*
    Of the last pieces of Anglo-Saxon poetry Sievers wrote :
    " Es bedarf nur einer flüchtigen durchsicht, um zu erkennen,
dass auch die übrigen angelsächsischen dichtungen, mit ausnahme

etwa des gedichtes auf den tod Aelfreds und der poetischen homilien Aelfrics, das fünftypensystem des Beowulf einhalten. Selbst so späte producte wie die Psalmenübersetzung, das Menologium, die pseudo-älfredischen Metra, denen sonst der sinn für die poetische form, namentlich für die richtige setzung der alliteration, bereits in hohem masse abgeht, sind in dieser beziehung noch durchaus correct. Im einzelnen werden sich freilich viele verschiedenheiten in der technik nachweisen lassen, indem der eine verfasser diesen oder jenen typus mehr bevorzugt als das andere, oder gewisse licenzen sich häufiger oder seltener erlaubt (auf die auftaktsetzung und die anwendung von nebenaccenten in den senkungen ist dabei besonders das augenmerk zu richten)." Paul and Braune's *Beiträge*, X, 451.[29]

And Luick, after supposing different sorts of beat-verse for the short lines of *Sir Degrevant* [cf. Chap. VI, § 6], and concluding that only with the native two-stress rhythm will those lines be satisfied, writes thus :

" Die halbverse der stabreimzeile, die wir früher nur in anschluss an langzeilen fanden, treten also hier selbständig auf. Dass der stabreim schon recht vernachlässigt und verwildert ist, beweist nichts gegen diese auffassung. Auch im Altenglischen erhielt sich die rhythmik des verses länger in ursprünglicher reinheit als die setzung der stäbe ; und da der rhythmus das wesen der dichterischen form ausmacht, ist dies auch in der natur der sache begründet." *Anglia*, XII, 441.

Here is the state of English native verse preceding and succeeding *King Horn*. On the one hand the national rhythm tenaciously clings to life, although the old rules are relaxed as to conciseness of form and use of alliteration. On the other hand, late as it is, the same native rhythm still has full sway, although the line has grown yet more expanded and alliteration is more and more loosely applied ;[30] and now rime has been added as a systematic

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[29] See also Schipper's treatment of the " Übergangsformen " [*G. d. E. M.* pp. 54–57].

[30] Except in the *Destruction of Troy*, whose author was evidently making an extraordinary effort to reproduce Anglo-Saxon rhythm. [See Luick, *Anglia*, XI, 393].

adornment without any disturbance of the free two-stress move-
ment in the short-line or four-stress movement in the long-line.
Surely, then, for the intermediate period, in approaching any poem,
not self-evidently in beat-verse, it lies nearest at hand for us to
try first of all to find there the native free-rhythm, even though
the document should be thoroughly rimed, and should show only
capricious alliteration.

During that Early Middle English time two rival rhythms were
in vogue.   According to the native prosody two half-lines in
free-rhythm were united by alliteration to form the alliterative
long-line : according to the imported prosody two beat-verses
were united by rime to form a couplet.   Now it is not at all a
wild flight of fancy to suppose that a quick-witted minstrel,
wishing to produce a spirited lay of *King Horn*, preferred to
retain his strong, native verse-swing for its familiarity and free-
dom ; but, seeing that alliteration was old-fashioned and would
involve the use of many trite formulas, he followed the lead of
most of his rivals in adopting systematic end-rime for his principal
means of linking half-lines and for his regular verse ornament,
so as to produce a short couplet ; and only in an irregular fashion
did he employ also alliteration.   And although his poem took the
form of a riming couplet, he had no fear that its true rhythm
would be missed ; because attention to the logical emphasis of the
line would make the two-stress swing of it unmistakable.   When
we to-day can readily see how in the much later poems in the
native rhythm (belonging to the fourteenth, fifteenth, and even
sixteenth centuries) the rime exercises no modifying influence on
the internal structure of the line ["der Endreim übt also keinen
entscheidenden Einfluss auf den Rhythmus," Schipper, *G. d. E.
Metr.*, p. 93 ; Luick, *Angl.*, XII, 451, and in Paul's *Grdriss.* II,
1016, § 46] all the more readily could a thirteenth century writer
see how to fit his vigorous native poetic forms into rime without
disturbing their shape.

§ 2.   If *King Horn* is composed in the native free-rhythm, it
may seem surprising that so early a writer has broken so far away
from thorough-going alliteration.   Upon this feature of our poem
let us ask two questions.   First, is there any gradation in the use

of alliteration by the later poetry in the national line, according as it approaches nearer and ,nearer to the form of the continuous short couplet of *King Horn?* Second, is there not a considerable amount of alliteration in *King Horn* itself, and does that alliteration favor a two-stress scansion of the line?

To the first question the reply comes that there is some gradation. Luick's results show that the later *unrimed* alliterative verse (from the exactness of the *Destruction of Troy* to the indifference of *Piers Plowman*) observes more faithfully the old rule for alliterating than does the *rimed* alliterative verse; and, further, that in the rimed alliterative verse the long-line preserves alliteration more faithfully *while kept intact*, than when resolved into two short-lines. Thus in the thirteen-line epic stanzas the opening long-lines alliterate more correctly than the short-lines of the cauda : for example, in Schipper's *Grd. d. Metrik* [p. 94] there are two illustrative caudae with no alliteration [the concluding line (omitted by Shipper) in *Sus.* has alliteration, but that in *Rauf Coil.* has not].

When the last step was taken and the cauda itself, doubled once or twice, was used as a stanza [31]—and thus the parent long-line was wholly discarded to the advantage of its off-spring short-lines,—alliteration is preserved least faithfully of all : study, for example, the stanza from the *Disticha Catonis* given by Schipper [p. 97-8]. Similarly in the early drama, when free-rhythm is used with rime, there again appears a wholly capricious use of alliteration : in some lines it is profusely applied, in others it is almost abandoned. The *Towneley Plays*, for example (especially in the plays of Noah, the Shepherds, Herod, and the Buffeting), have the old free-rhythm rimed but alliterating most irregularly. And Schipper [p. 106] shows us an eight-line stanza from Bales' *Thre Lawes* with no alliteration at all. As this illustration is very late, however, let us return to the earlier *Sir Degrevant, Sir Perceval, Rouland and Vernagu,* and *The Feest*,[32] where we find many examples of the long or shorter cauda ·stanza with little

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[31] See Schipper, *G. d. E. M.*, p. 97, § 57 ; Luick, *Anglia*, XII, p. 440.
[32] Luick, *Anglia*, XII, 440 ff.

alliteration, although the rhythm is clearly the native two-stress movement.   Luick gives [33] the second stanza of *Sir Degrevant*, in which but seven lines out of the sixteen are provided with alliteration.

For another example, here is the fourth stanza of *Rouland and Vernagu*, marked as we should scan it:

1   Alle þat léued in gódes làwe [34]
     He léte hem boþe hóng and dràwe. [35]
3   þo þat he míȝt of táke ;
     and þe pátriark of jerúsalèm
     Out of lónd he dede him flém
6   Al for gódes sáke.
     Þe pátriarke was ful wíis
     & to þémperour he went y-wís
9   His móne for to máke
     Hou þe kíng ébrahìm
     Out of lónd éxiled hìm
12   Wiþ michel wér & wráke.   29 f.

Of the twelve lines only ll. 1, 2, 9, and 12 show alliteration. Especially, however, in *Sir Perceval* is found the short-line in decided two-stress rhythm but without thorough alliteration. Look at stanza LXXXV :

    Now knýllyne they the cómone bèlle.
    Wórd come to Pércevèlle,
    And he wold thére no léngere duèlle,
        But lépe fro the dése ;
    Siche wílde gèrys hade he mó,
    Sayd, " Kínsmene, now I gó,
    For all ȝóne salle I sló

[33] *Ibid.*, p. 440.
[34] On alliteration of a secondarily stressed word, see Chap. VII, § 4.
[35] For this accentuation of paired coordinates see below, pp. 42–44.

> Lónge are I sése ! ''
Scho kíste hym withowttene létt,
The hélme one his héde scho sètt ;
To the stábille fulle sóne he gètt,
> There his stéde wás.
There were nóne with hym to fáre ;
For no máne thenne wolde he spáre
Rydis fúrthe [36] withowttene máre
> Tille he cóme to the prése.   1349 f.

Out of these sixteen lines only six show alliteration. Had the poet of *Sir Perceval* discarded the stanza, and put together his longer lines into a *continuous* epic form, then metrically that romance would have been much like *King Horn*.

The conclusion, therefore, is that the *Horn* line itself is not necessarily something else than a two-stress verse, merely because we do not find here systematic alliteration beside the end-rime. Wissmann indeed supposes an earlier recension of the poem in more thoroughly alliterative form—'' dass ihm höchstwahrscheinlich allitterirende Lieder gleichen Imhalts vorausgegangen'' [*King Horn Untersuch.*, p. 58].[37]

§ 3.   When, in the next place, we take up the text of *King Horn* to answer the second question proposed above, we do find a great deal of alliteration in our poem ; and although the logically dominant words in a couplet but seldom alliterate according to Anglo-Saxon rules, nevertheless frequent alliteration is applied to them in a way not without significance.   Examples of alliterating lines and couplets will show at once that the alliteration in the *Horn* points to a two-stress reading of its lines.

First : Alliteration marks the only two logically stressible words in the line.

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[36] Luick and Schipper would scan this—rýdis furthe.

[37] The foregoing argument from lax use of alliteration after rime was added, is in no way invalidated by the later (especially Scottish) fashion of heaping up alliteration : for that exaggeration is itself a proof of the complete loss of the old rule for alliterating.

hi **w**énden to **w**ísse	123
a swiche **f**áir **f**érràde	170
ure **h**ónde bi**h**índe	196
Hórn ihc am i**h**óte	205
to **b**úre for to **b**rínge	284
in **h**érte þu hem **h**ólde	382
and **s**óre gan to **s**íke	442
bi**f**óre me to **f**íȝte	508
þe **k**níȝt hire gan **k**ésse	599
on a **g**ód **g**álèie	1032
þu **w**éndest þat ihc **w**róȝte	1297
þe **c**ástel hi ne **k**néwe	1465

See further ll. 6, 11, 35 (137), 130, 158 (214), 216, 269, 275, 292, 589, 599, 612, 614, 623, 639, 645, 724, 856, 865, 1112, 1156, 1233, 1270, 1424, and others throughout the poem.   Even if it be said that some of these examples are traditional alliterative formulae, none the less do they argue for a two-stress reading of the lines.

Second : In the couplet alliteration links two logically stressible words, and there remain but two other words worthy of stress.

hi **sm**íten under schélde	
þat **s**úme hit yfélde	55/6
ȝef hit **s**ó bifálle	
ȝe scholde **s**len us álle	101/2
þe **k**íng cam into hálle	
among his **k**níȝtes álle	227/8
after **H**órn he érnde	
him þuȝte his **h**érte bérnde	1255/6
ihc was **c**rístene a whíle	
þo **c**óme to þis íle	1341/2
Fíkenhildes crúne	
þer he **f**élde adúne	1511/2

These examples illustrate that peculiarly artistic stroke of the poet [to be set forth more fully in Chap. VII] in alliterating the two stresses (1 and 3) which do not rime.   In other couplets it is one of the riming words that alliterates with a non-riming word ; and again there remain but two other words of stressible significance.

þe kíng hadde al to féwe	
aʒen so féle schréwe	57/8
bifóre me to kérue	
and of þe cúppe sérue	237/8
wiþ þine máidenes síxe	
þat þe sítteþ níxte	397/8
mérie was þe féste	
al of fáire géstes	537/8

These are cases where stresses 2 and 3 alliterate.   Less often is to be found alliteration of stresses 1 and 4, a linking not permitted in strict Anglo-Saxon verse.

if þu lóke þerán	
and þénke upon þi lémmàn	591/2
þat his ríbbes him tobráke	
and suþþe gan to hálle ráke	1099/0
Áþulf wiþ him his bróþer	
nólde he non óþer	1315/6

Third : Alliteration occurs in a way to indicate the presence of the old Germanic order of sentence stress.   Four traditional cases of word subordination may be illustrated.

(*a*) Noun with noun :

hé was of Hórnes kènne	889
Hórnes fàder so héndy	1360
Gódhild quèn þe góde	148 [38]
anón upon Áþulf chìld	299

[38] Compare with—The míghty Mássidon kỳng. *Destr. Troy*, 313.

(*b*) Noun with adjective :

and on **hí**ʒe ròde an**hó**nge	334
líþe a **lí**tel þrò-ʒe	342 [39]
mi **ló**nge sòreʒe **lí**þe	422
þi **só**reʒe schal **é**nde	
er **sé**ue ʒères **é**nde	935/6

(*c*) Adverb with adjective (participle) or verb :

hit **wú**rþ him **wé**l iʒòlde	476
wel **fé**or icùme bi **é**ste	
to **fí**ssen at þi **fé**ste	1155/6
and þ**ú**s hire biþ**ó**ʒte þò	268

(*d*) Prepositional adverb :

þat þu **é**ure **ó**f wìste	240
he tok **Á**þulf bi **hó**nde	
and **ú**p he ʒede to **ló**nde	1323/4
to **fí**ʒte wìþ upon þe **fé**ld	530

Fourth : Finally, a group may be made of lines in which alliteration emphasizes the two stresses where a two-stress movement of the verse would not otherwise be quite obvious.   There is present a third word that might attract attention but for the alliteration of the two more important words.

séie me what ʒe **sé**che	173
wel þu **sí**tte and **só**fte	395
and do **lé**mman þi **ló**re	458
þ**é** and alle þ**í**ne	652
and wurþ wel **só**ne is**é**ne	704
and to**gá**dere **gó** wùlle	870
of alle þe **kí**nges **kní**ʒtes	909
ihc habbe **wá**lke **wí**de	977
to**dá**y ihc schal þer **drí**nke	1079

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[39] Here *litel* has rhetorical stress.

þe **bó**ye hit scholde a**bé**gge   1097
on **hó**rn heo bar an **hó**nde   1131
þe **wí**nd him bleu wel **wí**de   1536

The more one studies the alliteration in our poem, the more evi-
dent does it become that most of the alliteration which does occur
in *King Horn* argues against reading its lines as three-beat verse
and in favor of finding there the native two-stress free-rhythm.

§ 4. Further evidence for our thesis may be adduced from a
comparison between the movement of *Horn* lines and that found
in lines or half-lines of other Middle English poetry which is
clearly in stress-verse. If we suppose the *Horn* couplet to be
simply a *regular* Middle English expansion of the old four-stress
long-line (and not, as Schipper teaches, a rather oblique develop-
ment of the native line into a kind of three-beat verse), how should
we expect it to appear? As a Middle English version of the
national rhythm, the unit half-line or short-line would show great
liberality in introducing unstressed syllables in the mid thesis; it
would make free use of anacrusis; it would show not only sec-
ondary syllables of compound words but also full words (often too
of considerable logical significance though not primarily important)
under secondary stress in lines of the D and E types greatly ex-
panded beyond Anglo-Saxon forms. All these results Luick's
investigations have taught us to expect in any Middle English
reproduction of the national free-rhythm. And just these three
natural expansions of the old half-line,—initially, medially, and
at the end—and nothing else, are what we have been finding in
the short lines of *King Horn* as we scanned them for two-stress
verse. But as a matter of fact will the lines of *King Horn*, so
scanned, be rhythmically *like* the half-lines and short-lines of the
fourteenth and fifteenth centuries? A broad comparison between
our poem thus read and the later national verse, both unrimed and
rimed, has produced results establishing the absolute likeness of
rhythmic movement in the two cases. Some examples illustrative
of this comparison are to be found right before us in Schipper's
manual. Note the following:

Whon Jóseph hérde þer-òf | he bád hem not demáyȝen
<div align="right">*Jos. Arith.* 31 [*Metr.* p. 79].</div>

Hórn þeróf noȝt hèrde | til o dáy þat he férde
<div align="right">*K. Horn* 961/2.</div>

Bot on the Crístynmes dáye | whene they were álle sémblyde
<div align="right">*Morte Arth.* 70 [*ibid*].</div>

Hit was at crístesmásse | neiþer móre ne lásse
<div align="right">*K. Horn* 821/2.</div>

To **b**óres and to **b**róckes | þat **b**réketh adòwn myne hégges
<div align="right">*Piers. Pl.* B. VI. 31 [*ibid.*, p. 84].</div>

þe chíldren ȝede to túne | bi **d**áles and bi **d**úne
<div align="right">*K. Horn* 157/8.</div>

Lystneþ, **L**órdinges | a newe sóng ichulle bigýnne
<div align="right">*Simon Fraser* [*ibid.*, p. 91].</div>

A **s**óng ihc schal ȝou **s**ínge | of Múrry þe kínge
<div align="right">*K. Horn* 3/4.</div>

Further illustrations corroborating our supposed two-stress rhythm of *King Horn* may be most profitably presented under four heads.   There are indeed only four sorts of lines in *King Horn* for which parallels seem needed to win acceptance of them as two-stress verse.

Case I is seen in—

and mést he luuede twéie	26
þe kíng aliȝte of stéde	49
þér heo seruede góde	77
grét þu wel mi móder	146
fórþ he clepede Áþelbrùs	229
in héorte heo hadde wó	267

Besides the two primary words (often substantives) there is a third word (as an intermediate finite verb) of considerable significance. We must show that in such cases the third word may remain in the metrical thesis.

Case II is seen in—

if Hórn is hól and sùnde	1365
wiþ Hórn þat wes so féir and frè	264 H+
in a chírche of lým and stòn	H 905
Hórn tok búrdon and scrìppe	1085
Rýmenild to képe ant lòke	768 H

This subordination of one of two co-ordinate nouns, adjectives, or verbs must be paralleled.[40]

Case III is seen in—

Hórn in hérte làʒte	247
Hórn to háuene fèrde	773
Rýmenhild on flóre stòd	545
and fót on stírop sètte	780
þat éure on þi lónde càm	810
Módi mid stréngþe hire hàdde	1065
Hórn hi of lónde sènte	1361
þe kníʒt him aslépe lày	1327 C

While a finite verb is in the Germanic sentence regularly subordinated to a descriptive adverb, yet for this subordination to an adverbial phrase parallels may be demanded.

Case IV.   An infinitive is subordinated—

(*a*) initially :	and bere kínges crúne	1310
	to speke wiþ Rímenild stílle	291
	ligge by Hórn þe kýnge	1312 OH
(*b*) medially :	Hórn bad undo sófte	1091
	a kníʒt ligge in félde	1326
(*c*) finally :	Áilbrus gan Áþulf lède	297
	Hórn gan his hórn blòwe	1395
	and Hórn mérie to sìnge	610
	and Hórn let téres stìlle	696

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[40] This accentuation was not unknown even in the older times (see Sievers, § 23, 3, d).

Hórn under wúde lìʒe	1180
and préstes másse sìnge	1406
Fíkenild er dái gan sprìnge	1433
þat níʒt Hórn gan swète	1441

The subordination, or even reduction to the thesis, of the infinitive (which in grammar is a substantive) in the initial, medial, and final positions must be paralleled; or one might insist that most such lines *must* be read as three-beat verse.

The reasonableness of our scansion under Case I is established by the following parallels:

First, from the later alliterative verse without rime—

Or **d**ére thinken to **d**óo ·	*Alex. A.* 5
þat **ó**n was called **é**renus ·	*Alex. B.* 526
Where-**f**óre we holde ʒou **f**ólk ·	*ibid.* 627
He takis a **B**óll of **b**rás ·	*Alex. C.* 55
þen **t**ýd it anes on a **t**ým ·	*ibid.* 478

and see further *Alex. B.* 444, 492, 527, 623, 703, 808, 847; *Alex. C.* 473, 576, D text 811[+], D 834[+], 1076, 1121, 2165, 2498, 5092; *Wm. Pal.* 155, etc.

Second, from the rimed alliterative verse—

At þat **g**réne þay laʒe & **g**rénne	*Sir Gaw. & Gr. Kn.* 464
The **d**áte na langar may end**ú**re	*Gol. & Gaw.* 1228
Gód hase sent me this **g**ráce	*Aw. Arth.* 127

and see further *Sir Gaw. & Gr. Kn.* 515, 1451; *Roul. & Vern.* 569; *Sir Perc.* 2015, 2051, 2202, 2219; *Sir Degr.* 409, 610.[41]

For Case II we notice first Sievers' scansion of similar lines in the *Heliand* [*Altg. Metr.*, p. 43]:

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[41] Note further King James' scansion of this line from Montgomery—

Fetching **f**úde for to **f**éid it | fast **f**úrth of the **F**árie

Schipper, *G. E. Metr.*, p. 110.

gibóran báld endi stràng	599
stígun stén endi bèrg	3117

Similarly in Middle English we find—

To légge lým oþur stòn ·	*Alex. B.* 438
þat héuene hóldeþ & hàþ ·	*ibid.* 642
Of hárd hóngur and þìrst ·	*Alex. B.* 1029
Oure bóundis ere bárrayne & bàre ·	*Alex. C.* 3582
Mád & mèrked as a méere ·	*ibid.* 3921
Pélour, pìrre, ne pérle ·	*ibid.* 4036
þat so lóueliche láy & wèp ·	*Wm. Pal.* 50
& hétterly boþe hórs & màn ·	*ibid.* 1243

and see further *Alex. A.* 543; *Alex. B.* 801; *Alex. C.* 1, 372, 592, 707, 1557, 2050, 2220, 2806, 2876, 3017, 3214, 3387, 3573, 4208; *Wm. Pal.* 204, 699, 1811.

And in the rimed alliterative verse—

A gréne hòrs grét & þìkke	*Gaw. & Gr. Kn.* 175
knìght, sqùyar and knáif	*Gol. & Gaw.* 1010
In fìrth, fòrest and féll	*ibid.* 1357
Éfter thame baith fér and nèir	*R. Coil.* 348
His nóse was a fót & mòre ⎫ (His bhrówe as bréstles wòre) ⎭	*Roul. & Vern.* 479/0
Strókes bi séx & sèuen	*ibid.* 818

and see further *Sir Gaw. & Gr. Kn.* 564, 966, 967, 1204, 1205, 1919; *Gol. & Gaw.* 6, 198, 1230; *Roul. & Vern.* 81, 170, 657, 708; *Sir Perc.* 949; *Sir Degr.* 82.

Of Case III examples seem infrequent in the unrimed alliterative poetry. However, cases are found; as, for example—

Let thém þat in héuin bèe ·	*Alex. A.* 1088

But in the rimed alliterative poetry there are many examples; as—

His háþel on hórs watz þènne	*Gaw. & Gr. Kn.* 2065
Quhilk béirnis in Brítane wàir	*Gol. & Gaw.* 607

& físches in þe flód to bè	*Roul. & Vern.* 741
The hélme one his héde scho sètt	*Sir Perc.* 1358
His stéde es in stáble sètt	*ibid.* 945
The kýng to Cárebedd es gàne	*ibid.* 1062
The wáyte appone the wálle lày	*ibid.* 1214
Bot búskede thame and to bédde ȝède	*ibid.,* 1607
The léttre in his hánd he nòme	*Sir Degr.* 125
Wýne in cóndyt ràne	*ibid.* 1850

and see further *Gaw. & Gr. Kn.* 2503 ; *Gol. & Gaw.* 618, 880, 1009 ; *Sir Perc.* 946, 1266, 1458, 1462, 1687, 2061, 2078.

Examples of Case **IV**, the subordinated infinitive, are to be found much more frequently in some texts than in others ; but the range of its occurrence is quite broad enough to prove it to be a legitimate subordination.

(*a*) The initial infinitive :

In the unrimed alliterative poetry—

Too bee þeir déreworthe Dúke ·	*Alex. A.* 431
To maken hem cómelokur córn ·	*Alex. B.* 407
Latt se þi wítt in þis wérke ·	*Alex. C.* 5194
To make þaim fréke to þe flíȝt ·	*ibid.* 5521
To flay with flánes of þe fówlis ·	*ibid.* 5448
To bring þat bárn in bále ·	*Wm. Pal.* 134

and see further *Alex. B.* 873 ; *Alex. C.* 1260, 1261, 2149, 2163, 2236, 2654, 3132, 3278, 3359, 5533 ; *Wm. Pal.* 1387 ; *Rich. Redel.* Pr. 29, 52, 79, I. 69, 104, II. 45, III. 287, 318, IV. 25.

In the rimed alliterative poetry—

To ryd þe kýng wyth cróun	*Gaw. & Gr. Kn.* 364
To mak you lórd of your ávne	*Gol. & Gaw.* 147
To drye my páynes in this pláce	*Awn. Arth.* 128

and see further *Sus.* 245, 320 ; *Gol. & Gaw.* 828, 1074, 1199, 1218 ; *Awn. Arth.* 388 ; *R. Coil.* 128 ; *Sir Perc.* 127 (holde), 395 (make), 1058 (fare), 1164 (make), 1430 (ryde), 1629 (bryng),

1935 (do), 2171 (make); *Sir Degr.* 15 (sette), 59 (breyng), 86 (hue), 174 (honte), 175 (breke), 213 (yeff), 491 (breng), 633 (tell), 1051 (se), 1251 (juste), 1343 (spek), 1409 (tell), 1454 (rynge), 1455 (waken), 1498 (se), 1595 (speke), 1859 (scrye).

(*b*) The medial infinitive :

In the unrimed alliterative poetry—

Hur cháunce is to haue a chílde ·	*Alex. A.* 667
And órdans aiquare ouire áll ·	*Alex. C.* 3408
þat þou may mérote haue & ménske ·	*ibid.* 5226

and see further *Alex. C.* 180, 575, 2053, 2948, 4848 ; *Rich. Redel.* Pr. 28 (give).

In the rimed alliterative poetry—

And práyit him to abyde nóne	*R. Coil.* 284
Quhilk góme suld gouern the gré	*Gol. & Gaw.* 698

and see further *Sir Perc.* 427 (be), 1641 (be) ; *Sir Degr.* 86 (her), 155 (do), 1043 (be).

(*c*) The infinitive at the end of the line or half-line :

þe fólke of Phócus too aràie ·	*Alex. A.* 365
þat no wíȝth miȝt wílliam sè ·	*Wm. Pal.* 758
& mádest þi mén me bìnde ·	*ibid.* 1247
wanhe þémperour seiȝh wílliam còme ·	*ibid.* 1262
It sémyd as þe cíte to sè ·	*Alex. C.* 1528

And in the rimed alliterative poetry—

Syr Gáwen his léue con nỳme	*Gaw. & Gr. Kn.* 993
þe déle his mátynnes tèlle	*ibid.* 2188
Ládys líkand to sè	*Gol. & Gaw.* 373
Ál þat miȝt ármes bère	*Roul. & Vern.* 80
Sende me gráce þis cíte to wìnne	*ibid.* 200
þat schuld spáine to crísten brìng	*ibid.* 345
Chárls dede þat ýmage fàlle	*ibid.* 347
And he wold þére no léngere duèlle	*Sir Perc.* 1351

and see further *Sir Gaw. & Gr. Kn.* 176, 2235 ; *Awn. Arth.* 259 ;
Sir Perc. 2146 (be), 234 (say), 282 (bee), 358 (dry), 363 (do),
446 (be), 462 (be), 483 (be), 711 (mayne), 775 (make), 831
(bene?), 963 (wyn), 1015 (fare), 1118 (be), 1462 (ga), 1514 (brene),
1687 (lighte), 2178 (ryde).

As supplementing the above four sets of two-stress parallels to
the *King Horn* line, we may exhibit some selected heavy D and
E [42] type half-lines with Luick's accentuation [in *Anglia* XI and
and XII and in the Paul's *Grundriss*, II]:

Even from the conservative *Destr. of Troy* frequent examples
may be taken ; like—

Býg ynòghe vnto béd ·	397
Mýnors of márbull stòn ·	1532
þat túrnys as þere týme còmys ·	424
By thies ríalles arýven wère ·	1074
Qwérfore vs qwémes nòght ·	1928
But Médea móuet hỳm ·	986
The míghty Mássidon Kỳng ·	313

And out of Luick's examples from other poems we select—

What déath drý [e] þou shàlt	*Alex. A.* 1067
Hur ȝátes ȝéede þei tòo	*ibid.* 304
Hur Gód gráthliche spàke	*ibid.* 562
A stón stíked [e] þerìn [ne]	*ibid.* 830
þis kíng cárpes anòn [e]	*ibid.* 693
Hóndes héndely wròught	*ibid.* 187
Gáinus gróunden arỳght	*ibid.* 292
Stónes stírred they þò	*ibid.* 293
þe séueþe a knýf càuhte	*Jos. Arith.* 577 b
þi lórd þis lýf lèden	*ibid.* 663 b
the stérres ben on érthe thròwun	*Friar D. Topias* 9
That nóne unto it adéw may sày	Dunbar, *Tw. Mar. W.* 48

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[42] Luick calls many of them A's with inner secondary stress.

and see further Luick's types of lines (half-lines) in *Piers Plowman* [§ 42 of the article in *Angl.* XI].

Other examples of half-lines or short-lines, notably expanded and with heavy secondary stresses, but still to be read in the old two-stress rhythm will be found : in *Alex. A.* 7, 181, 182, 186, 242, 254, 270, 287, 300, 306, 341, 433, 481, 646, 698, 856, 998, 1205 ; in *Alex. B.* 287, 365, 422, 496, 649, 848, 928, 952, 967, 996, 1013 ; in *Alex. C.* 259, 346, 467, 589, 603, D text 746+, 899, 914, 3167, 3276 (cf. D text), 3930 ; in *Rich. Redel.* Pr. 76, I. 69, II. 40, II. 72, III. 142, III. 203 and 309 ; in *Wm. Pal.* 77, 1643 ; in *Gol. & Gaw.* 379, 411, 420, 705 ; in *Awn. Arth.* 206, 426 ; in *R. Coil.* 75, 205 ; in *Roul. & Vern.* 404/5, 480 ; in *Sir Perc.* 1826, 1875 ; in *The Feest* 325.

Surely the lesson of these later poems in the two-stress (four-stress for the long-line) movement must open a welcome way of escape from the lawlessness of *King Horn* as read by Schipper with now two stresses, now three, and now four in its short line, but with a prevailing movement that makes of it nothing but a bad three-beat verse.   If Luick and Schipper freely admit *Sir Perceval* into the native free-rhythm, what is there to bar out *King Horn ?*   One subtle objection may yet be advanced, to which the following chapter will be devoted.

CHAPTER VI.

§ 1.   After all the foregoing evidence for simply a two-stress rhythm throughout *King Horn* there may yet remain one apparently reasonable doubt.   For all that has been said, there is a marked dissimilarity between the *Horn* and the later free-rhythm poems : in that later verse to its last development it seems nowhere to lose the traditional difference between first and second half-lines. The later romancers who wrote in free-rhythm either used the whole long-line with its distinct half-lines linked by alliteration, or when employing in full independence the short-lines that came from the resolved long-line, they have formed not a continuous verse but a cauda stanza : that is, they never fail to round up at regular intervals pairs or triplets of fuller short-lines with a concise one.   They compose in periods expressed not only by the rime-sequence (a a b etc., or a a a b etc.), but also by the logical finality of every third (or fourth) line as compared with the sus-

pense of the preceding lines : [43] and therefore we find, even in the self-sustaining short-line, the old distinction maintained between the briefer second half-line and the fuller first half-line.

In order to meet the argument from this disparity of rhythm against the admission of *King Horn* into the direct native tradition, one might say that, just as in the case of alliteration, so here we find that in proportion as the later epic forms in stanzas approach nearer and nearer to the unstanzaic [44] form of *King Horn*, the continuous epic in equal short-lines, steadily the ratio of unlevelled second half-lines to expanded and levelled short-lines decreases. The fourteenth century alliterative line unrimed keeps very faithfully the old-time difference between first and second half-lines. But just as soon as rime is put upon the long-line (as in the opening lines of the thirteen-line stanza), there appear an ever increasing number of second half-lines quite as full as their companion first half-lines. Finally, when an epic form of greater swiftness was desired, use was made of the two-stress short-lines that had arisen out of released half-lines supplied with rime in the cauda ; [45] but the moment the short-line reaches its maturity in passing from the dependent cauda to the self-sustaining cauda stanza it takes on a general enlargement : so that at least the longer lines, representing old first half-lines, become exactly like the lines of *King Horn* (or even more expanded than the average *Horn* line) as our paralleling above demonstrated. And, more than that, the proportion of fuller lines to shorter ones is always on the increase : in *The Feest, Rouland & Vernagu,* and the *Disticha Catonis* it is two to one (rime-sequence a a b etc.), but in *Sir Perceval* and *Sir Degrevant* it is three to one (rime-sequence a a a b etc.) There was needed a single step further in this direction to produce a continuous verse made up entirely of equalized short-

[43] Luick has shown that in Middle English the long-line became a logical unit as well as a verse unit ; in this respect Middle English poetic style differs from the run-on character of Anglo-Saxon poetry.

[44] Wissmann indeed supposed that *K. Horn* is made up of four-line stanzas (*Unters.* p. 63 and *Lied V. K. H.* p. xix).

[45] See Luick, *Angl.* xii, 440, and Schipper, § 57.

lines—to which the poet had but to affix couplet rime in order to make the rhythm of *King Horn*.

As, however, this mode of reasoning may appear superficial and unconvincing, we shall face from quite another point of view the question why *King Horn* surrendered the distinction between second and first half-lines, a distinction not only graphically maintained in the later stanzaic shapes, but there aesthetically felt, as Luick so finely observed in studying the inner structure of the lines of the cauda and cauda stanza.

§ 2. Luick has admirably *described* the cauda in free-rhythm ; but it is patent that he has not *explained* its shape, in discovering for us that it is made up of two (or three) short-lines of a character like the unreleased first half-line plus one short-line of a character like the unreleased second half-line. Why does the later poet use just *two* or *three* released first half-lines against *one* released second half-line ? And in keeping this one second half-line was it his intention to conserve even among the short-lines he now has the time-honoured tradition of his national verse in its long-line form?

Both Luick and Schipper, in dealing with the stanzaic verse in free-rhythm, employ a very natural order of presentation : they treat first the large stanza with cauda and afterward the cauda stanza. But, of course, it does not follow that there was chronological sequence here: that is, we are not to draw the inference that the latter developed directly and only out of the former.[46] However convenient Schipper's arrangement is for making a clear exposition of Middle English verse forms, it would be manifestly wrong to suppose that the cauda stanza of short verses in free-rhythm came by origin and as an independent English development out of the long stanza with cauda.

Without doubt the external shape both of the dependent cauda and of the independent cauda stanza is due to imitation of French

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[46] A loose reading of Luick's article in *Anglia* XII, certainly suggests this : note especially the sentence [p. 440], ''Aber man ging in diesen eigentümlichen bildungen noch weiter.'' Luick's statements on the *development* of the cauda and cauda stanza are so brief and general that we have gone into the subject somewhat fully, and have attempted to carry his discovery in the cauda further than a mere description.

stanzas in *rime couée* (simple or enlarged), equally so whether the inner movement of the English verses is free-rhythm or beat-verse. The operating cause therefore which kept a shorter among the longer lines of the native short-line rimed verse, was something quite far from any desire of the poets to preserve the traditional difference of the old first and second half-lines. We cannot read either the sober *Sir Perceval* and *Sir Degrevant* or the jocular *Feest* beside Chaucer's parody of *Sir Thopas* without believing that their similar outer form (the stanza unit being two or three longer lines followed by a shorter one) came with their rime-sequence (a a b etc., or a a a b etc.), directly to all four of them from the same source. Hence the presence of regularly recurring shorter lines in the cauda stanza of free-rhythm is to be *explained,* just as we explain the corresponding lines in the same stanza of beat-verse : it is due purely to the influence of the rime-sequence chosen ; for the rule for *rime couée* demanded a shorter line in the b-rime.[47]   And just so for the long thirteen-line stanza in free-rhythm, we must explain the shape of the cauda itself as in origin the natural outcome of the enlarged *rime couée* that the poet was applying to his released short-lines : the foreign stanzaic mold was sure to turn out a shorter line in the fourth place, whether or not the poet had any thought of maintaining the old difference between the two half-lines even after they were set free.

§ 3.   That *rime couée* is the real cause of the external form of the fourteenth century free-rhythm cauda and cauda stanza can be readily demonstrated from the earlier lyric in free-rhythm : because there caudae are found in another rime-sequence, and simultaneously in a shape other than two or three fuller short-lines, followed by a concise short-line.   In the early lyric, moreover, we can find stanzaic forms approaching rather closely to the continuous epic form of *King Horn,* because of the application of a rime-sequence less removed from the *Horn* couplet than is the *rime couée* of *Sir Perceval* and *Sir Degrevant.*   And at the very beginning of this line of study we find Luick saying of the rimed alliterative lyric,

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[47] Such at least was and is the *popular* French and English usage : of course an equal or a longer line *could* be used.

" Die Unterschiede zwischen erster und zweiter Halbzeile sind weniger scharf ausgeprägt, gewöhnlich ist nur die grössere Fülle des Auftakts für die erstere kennzeichnend " [Paul's *Grdriss.* II, 1018, § 50]. Schipper makes the same comment [p. 88].

When in the early lyric a cauda is appended, if it is in *rime couée*, it takes the form of two fuller short-lines (Luick's detached *first* half-lines) followed by one concise short-line (a detached *second* half-line). For example, the poem of *Simon Fraser* has this cauda to its second stanza :

> wiþ Loue.
> whose hateþ soth ant ryht,
> lutel he douteþ godes myht,
> þe heye kyng aboue.   Böddeker, p. 126.

The concluding stanza has the cauda in enlarged *rime couée* :

> Tprot, scot, for þi strif !
> hang vp þyn hachet ant þi knyf,
> whil him lasteþ þe lyf
> wiþ þe longe shonkes.   *Ibid.*, 134.

Schipper gives the first stanza of the poem [p. 91] ; but in that one the difference between the cauda lines is less than in almost any other cauda of the piece.

Again the *Satire on Ecclesiastical Courts* [Böddeker, p. 109 and cf. Schipper, p. 90], composed in eighteen-line stanzas, has caudae in enlarged *rime couée* with much greater conciseness of the final line as against the three preceding ones. Further, in the poem on the *Rising of the Flemish* [Böddeker, p. 116 and cf. Schipper, p. 90] the whole stanza is in enlarged *rime couée*, thus— a a a b c c c b ; and the longer lines (a's and c's) are intact long-lines, while the shorter lines are of two stresses but with a fullness quite equal (compare *e. g.*, ll. 32, 36, 40, 80, 88, 96) to the a-lines of the later epic cauda and cauda stanza in *rime couée*.

On the contrary, in the early lyric, when the cauda is *not* in *rime couée*, it may take a quite different shape from the cauda that is so rimed. Especially suitable for examination here is the poem

on the *Luxury of Women.*   To each stanza is appended a cauda of
three lines, riming simply a a a with no rime-linkage to the body
of the stanza ; and the three cauda lines are of *successively increas-
ing* volume : thus [Böddeker, p. 106],—

> In helle
> wiþ deueles he shulle duelle,
> for þe clogges þat cleueþ by here chelle.
>   19 f. (end of St. 3).

This is an average cauda of the poem : for in the one Schipper
gives [p. 90] the last line is overfull.   Here we see that in the
absence of *rime couée*, there appears a structure other than the
sequence of two detached first half-lines plus one such second half-
line.

§ 4.   There is though another feature of the stanza under exami-
nation which renders it peculiarly interesting for our attempt to
interpret rightly the rhythm of *King Horn.*   The body of the
stanza shows hardly any distinction of first and second half-lines ;
and this has happened as an easy consequence of the rime there
employed.   The four long-lines have a form of leonine rime, by
which the four first half-lines rime together, while the whole lines
are riming.   Examine Schipper's stanza [p. 90] ; or take the
following section of the last stanza of the poem [Böddeker,
p. 107] :

> ȝef þer lyþ a loket   by er ouþer eȝe,
> þat mot wiþ forse be fet   for lac of oþer leȝe.
> þe bout & þe barbet   wyþ frountel shule feȝe ;
> Habbe he a fauce filet   he halt hire hed heȝe.   ll. 29 f.

When we look down these columns of half-lines, they appear
strikingly like the *Horn* short-line except that the one, forming
part of a shapely stanza, plies the same rime four times, while
King Horn is rimed in couplets.   Let us now write out the corre-
sponding section of another stanza of this lyric, as if we had the
long-line actually resolved into short-lines ; and this we may the
more readily do because there are but four instances (ll. 1, 8, 10,

15) of alliterative linking in all the twenty long-lines of the poem.
We get thus [stanza 3] :

> ffurmest in boure
> were boses ybroht ;
> Leuedis to honoure
> ichot he were wroht.
> vch gigelet wol loure,
> bote he hem habbe soht ;
> such shrewe fol soure
> ant duere hit haþ aboht.　　　　ll. 15 f.

Put beside these lines the five two-stress short-lines of the poem,
noting the expansion assumed as soon as the half-line is released
to become a short-line :

> schulde shilde hem from sunne　　　　7
> vch a screwe wol hire shrude　　　　13
> þe deuel may sitte softe　　　　27
> þat heo be kud & knewe　　　　34

and l. 20, *for the clogges* . . is given above.
　　Then read the following passages from *King Horn* :

> kíng, cum to félde
> fór to bihélde
> hú we fíȝte schùlle
> and togádere gó wùlle.
> riȝt at príme tíde
> hi gunnen út ríde
> and fúnden on a gréne
> a géaunt swiþe kéne
> his féren him bisíde
> þe dáy for to abíde.　　　　ll. 867–'76
> ·　·　·　·　·
> hi slóȝen and fúȝten

þe nízt and þe úȝten [48]
þe sárazins kénde :
ne lefde nón in þénde.
Hórn let wérche
chápeles and **c**hérche.
he made bélles rínge
and préstes másse sìnge.
he sóȝte his móder hàlle
in a róche wálle.
he **k**éste hire and **c**lépte
and into **c**ástel sétte,
crúne he gan wérie
and makede féste **m**érie.
mérie lìf he wróȝte
Rímnild hit dére bòȝte.   ll. 1399–1414 ;

Is not the movement of *King Horn* when thus read quite as
clearly a two-stress rhythm as the verse of this satire ? If it be
objected that only in the caudae of the lyric are to be found two-
stress units as expanded as the lines of the *Horn*, the reply is that
in strictness the *Horn* line should not be compared with half-lines
where the long-line is still felt as a unit. The two-stress *short-
lines* of this lyric show us the greater fullness which that poet too
would immediately have allowed himself if writing wholly in
short-lines.[49]   Besides, we have already sufficiently paralleled the
longer lines of *King Horn* with examples from the later epic in
two-stress short-lines [cf. p. 40 f. foregoing].   One cannot doubt
that the author of the *Luxury of Women* would have cast his poem
into a form rhythmically identical with the *Horn* verse, had he
been writing in continuous, swift (that is, in short-lines) epic style
instead of composing a stanzaic lyric.

The Middle English lyric in the native rhythm, belonging to

[48] This is, according to Schipper, the one couplet of two-stress rhythm in the
whole poem.   See p. 9 foregoing.

[49] For abundant illustration of this sort of leonine rime applied to long-lines of
much greater fullness than those of this lyric, see the free-rhythm plays in the
Towneley cycle [cf. Schipper, p. 99 f.].

the latter half of the thirteenth century and the beginning of the fourteenth, coming thus before [cf. Schipper, p. 87 § 50—" Die frühesten "] the fourteenth and fifteenth century epic composed in thirteen-line stanzas with a cauda or in longer or shorter cauda stanzas, proves conclusively that in this epic the shape of the stanza's cauda and of the cauda stanza has grown out of the influence of *rime couée* (which everywhere was against levelling), and is not due to any effort on the poet's part to preserve the old distinction of first and second half-lines, even after the original long-line was resolved into two short-lines. The early satire on the *Luxury of Women* shows us the long-line not yet resolved ; but already the leonine rime used to link the half-lines has levelled them,[50] just as it has caused the author to dispense with linking alliteration, and to use interior alliteration only so much as he chose.

§ 5. Luick's discovery of the inner structure of the fourteenth and fifteenth century epic cauda enabled us at last to get a true description of it. Not deceived by the external form and the foreign rime-scheme of those caudae and cauda stanzas, he had the keenness to detect in them the old free-rhythm with the interesting difference that the longer verses were released first half-lines, and the shorter verses were released second half-lines ; he showed that with the curving of the outer shape of the cauda simultaneously its inner structure varied. And from a study of the earlier lyric beside the later epic we come to see that the particular curve of the cauda when in *rime couée* was forced upon the poet by the rime-sequence he had chosen. We can now understand how the native rhythm could maintain itself even in so distinctly foreign a mold as the *rime couée* stanza of short verses. This imported mold demanded a recurring shorter line : but in the native free-rhythm there was still a keen feeling for a recurring shorter unit to con-

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[50] For another example of the levelling of the half-lines, even while the long-line was still intact, see the *Poem on Earth* [E. E. T. S. 29, p. 96] : here are long-line couplets. Again in the early drama, as the *Towneley Plays*, are to be found copious illustrations of the passing of the old distinction between the half-lines after the free-rhythm was put into rime. See also Luick, *Anglia*, XII, 439, on *Basyn* and *Simon Fraser*.

clude the long-line ; because the fourteenth century unrimed
alliterative verse shows a strong and consistent preservation of the
traditional distinction between a full first half-line and its comple-
mentary brief second half-line.   Then an English poet, disliking
the rigidity of beat-verse, desiring to compose still in his free-
rhythm, and yet wanting to avail himself of the pretty stanzaic
forms of the short beat-verse, had but to string together two or
three of his longer two-stress units (so easily taking about the
volume of the four-beat line), and conclude a verse period with his
short two-stress unit (so easily taking about the volume of the
three-beat line).[51]   The aesthetic delicacy of the poet is seen though
in the perfect way he adapted his native verse-swing to the foreign,
fixed shape : where his model stanza demanded merely *a* briefer
line, he put *the* briefer line of his resolved national verse, that is,
the released second half-line.   And behold ! without suffering any
damage the English rhythm has gone all the way from its original
form, the alliterative long-line, unrimed and unstanzaic, to the
short-line cast into the stanzaic mold of *rime couée.*

While therefore in the fourteenth and fifteenth century rimed
epic of short-lines in free-rhythm, like *Sir Perceval,* a distinction
of a concluding released second half-line as against two or three
released first half-lines is intended by the poet, and is felt by a
sympathetic reader, nevertheless it was, as the earlier lyric has
taught us, purely the accident of the outer form and no ultra con-
servatism of the poets which suggested the retention of this ancient
distinction.   Already in the second half of the thirteenth century
released half-lines supplied with rime as short-lines possessed no
inherent ability to resist levelling.   And when the author of *King
Horn* chose for his poem a continuous verse in couplet rime, his
verse form inevitably led him away from the preservation of a
shorter line among his longer lines ; he had no need for a released
second half-line to round out a group of released first half-lines.
The final rhythmic difference between *Sir Perceval* and *King Horn*
is thus demonstrated to be due to causes other than a supposed

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[51] Luick shows the free-rhythm cauda stanza lapsing finally into four-beat and
three-beat verse [see *Anglia.* XII, 443–445].

conservatism which the native rhythm displayed even to its last development. That by this conservatism the free-rhythm always made itself recognizable, although cast into rime, is no longer a tenable presumption against the probability of a systematic two-stress rhythm in *King Horn.*

§ 6. The different environment of the author of *Sir Perceval* was, we shall now say, the sole reason why that epic did not assume the continuous form of *King Horn.* Remove the cause and the effect vanishes : this we do the moment we put ourselves back into the early part of the thirteenth century. Just so surely as one strong tendency of Late Middle English verse, even though in the native free-rhythm and falling in a period of an ardent revival of alliteration, was toward stanzaic structure and *rime couée*, quite as certainly the prevailing tendency of Early Middle English verse was to remain in the continuous epic form of Anglo-Saxon poetry, although it was then a period of the fall of alliteration due to a two-fold cause, indigenous development and foreign influence. And the foreign form most inviting imitation in that earlier day was the French octosyllabic couplet, also a continuous epic form. Not less than the author of *Sir Perceval*, did the author of *King Horn* conform to his environment : but for the latter the environment was doubly toward producing exactly what we find according to the present argument ; namely, a verse of free-rhythm short-lines without systematic alliteration but adorned with rime, in continuous form but riming in couplets.

Schipper's exposition of late Anglo-Saxon tendencies in his paragraphs on " Übergangsformen " [Kap. 3, s. 54 f.] shows plainly that, by the foreshadowed systematic addition of rime to the *half*-lines with accompanying disregard of linking alliteration, it was into a *continuous short couplet* that the native verse itself was tending already before the Norman Conquest. Schipper even goes so far as to say, " So darf man wohl annehmen, dass der Endreim auch ohne die Einführung der normännisch-französischen Poesie in England dort allmählich in Gebrauch gekommen wäre, wenn es auch nicht zu leugnen ist, dass er erst durch das Vorbild der französischen Poesie daselbst populär wurde " [p. 55–6]. The French poetry came ; and it too had a short couplet : so that when

English literature revived from the shock of the Conquest, and the English poets were ready to begin again where they had left off in their native epic style, a rival foreign form [52] was present, possessing such attractiveness that the majority of the English poets turned quite away from their native free-rhythm and imitated the inner structure as well as the outer ornament of the French octosyllabic couplet. Thus arose *Genesis and Exodus*, the *Owl and Nightingale*, and *Havelok*, and all their successors.

The author of *King Horn* was a Southerner, living amidst the French influence ; and one might have expected him also to write in the four-beat couplet just as did Nicholas de Guildford. But our poet with a literary nicety comparable to the later authors who invented the free-rhythm cauda perceived that he could produce a continuous epic couplet in free-rhythm, quite satisfactory to the sympathetic native ear. Layamon had been either too careless or too conservative, our romancer perhaps thought, and had accordingly missed the desirable adornment of systematic rime : one could avail himself of this new and popular fashion, without cramping his poetic matter into the rigid beat-verse. Thus this poet did successfully keep his free-rhythm while adding systematic rime to it ; however, at the same time, he relinquished all attempt at regular alliteration.

But, after all, what we get in *King Horn* according to our theory, is but a sudden development, no doubt by the suggestion of the French octosyllabic couplet and its English imitations, of the tendency of the last Anglo-Saxon verse to discard systematic alliteration in favor of rime as the means of linking the half-lines, and thus to produce a long verse with leonine rime or a short couplet of levelled short-lines. The Anglo-Saxon *Rime-song*, though a performance premature and hyperbolic, shows the probability that English poets even without the quickening influence of French verse forms would inevitably have moved on to the production of epic verse like that in *King Horn*. And of one of the songs in the Anglo-Saxon Chronicle (year 1036) Ten Brink

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[52] Of course Latin influence also was present, and popular Latin forms were imitated : Orm, for example, chose the septenary.

said that it reads "almost like a poem in short couplets." [53]   It
may then be safe to say that, but for this natural growth support-
ing it, a couplet in free-rhythm could not have maintained itself on
unassisted logical stress, as *King Horn* does : it would otherwise,
in all probability, have needed to underprop its stresses with
alliteration, as was very generally done in the later rimed verse of
the period of revived free-rhythm.

Could Schipper but have turned away completely from " Otfrid
in England," and been as liberal-minded toward *King Horn* as he
is to the later rimed and unrimed verse in free-rhythm [see how
all the way through §§ 47 to 61 he grants licenses of expansion
and heavy secondary stress], he too, we believe, would have
treated the rhythm of the *Horn* as simply the national, varying
free-movement on two stresses ; and he would have described and
scanned the prevailing line of this poem in some other way than as
a " dreihebig," this is to say "dreitaktig " (recollect the "resp."
of p. 89) verse.   We shall quote against him one more sentence
from his admirable *Grundriss* : of the " ungleichmässigsten " form
of *Piers Plowman*, and particularly of its very expanded lines, he
says [p. 84]—" Dass auch solche Verse nur zwei Hebungen in
jedem Halbverse haben, wenn sich daneben auch stärker betonte
Senkungen bemerkbar machen, unterliegt keinem Zweifel und wird
namentlich dadurch erwiesen, dass in der Regel auf solche
erweiterte Verse ein normaler Vers folgt, der den allgemeinen,
vierhebigen Rhythmus wieder klar hervortreten lässt."   This is
precisely our contention for the *Horn* couplet.

And against Luick's finding *King Horn* to be the perfected form
of the " Otfrid verse " in England, we can do no better than to
quote his own words on the stanzaic *Sir Degrevant*, the lines of
which are very like the *Horn* line.   It is to be understood of
course that in place of his first two suppositions we should for the
unstanzaic *King Horn* suppose : first, the " Otfrid in England "
scansion of our poem as a four-stress (or *Germanic* four-beat)
verse ; and second, Schipper's three-beat reading of it—for in

[53] Ten Brink, *Hist. of Eng. Lit.* transl. by Kennedy, I, p. 97.

these two theories of the *Horn* verse we have reached no more
satisfying results than Luick attained in his tentative experiments
on *Sir Degrevant*. Luick asks, after presenting a stanza of the
latter poem [*Anglia*, XII, 440] : " Was für ein versmass liegt hier
vor ? Da die reimstellung die der Schweifreimstrophe ist, könnte
man versucht sein, die längeren verse 4- die kürzeren 3-taktig zu
lesen ; aber man wird sehr bald die unmöglichkeit dieser scansion
erkennen : ein kleiner teil der längeren verse liesse sich zwar so
fassen, die mehrzahl ist aber entweder gar nicht in dieses schema
zu bringen oder nur, wenn man vielfach fehlen der senkung
annimmt, während sonst in diesen balladen ziemlich regelmässig
hebung und senkung wechselt. Die kürzeren verse fügen sich gar
nicht. Auch wenn man versucht, diese zweitaktig, die längeren
dreitaktig zu lesen, kommt man zu keinem befriedigenden rhyth-
mus ; ausserdem sind derartige schweifreimstrophen im Mittel-
englischen gar nicht belegt (Schipper, *Metr.* I, 353 f.). Vergleicht
man nun diese verse mit den früher besprochenen [*i. e.* the cauda
verses of the epic free-rhythm thirteen-line stanzas], so erkennt
man sofort, dass wir hier dasselbe metrum vor uns haben : den
zweihebigen vers." [54]

In our argument on *King Horn* the " verses before spoken of "
are represented by an array of parallels from late Anglo-Saxon and
from the whole expanse of the later Middle English alliterative
poetry, rimed and unrimed. We therefore similarly conclude that,
despite the absence of systematic alliteration in *King Horn* to
point out more plainly the two stresses, nevertheless by its
unmistakable logical stress the verse is a short-line in free-rhythm ;
and the couplet is a pair of original half-lines, rimed and levelled
by expansion : so that we have on the whole the effect of a con-
tinuous series of released first half-lines.

Surely we have an affirmative answer to our third question
[Chap. II, p. 11] for testing the soundness of Schipper's interpre-
tation of the verse of *King Horn*. All the historic presumption
to be drawn from the native verse before *King Horn*, and all the

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[54] Luick's next sentences are quoted p. 32 foregoing.

evidence we can gather from the later verse that is generally acknowledged to be in free-rhythm, combine with what we ourselves feel in reading the poem, to bring to us the conviction that the *Horn* short line is a *short-line,* a two-stress verse in free-rhythm.   There was, we assert with confidence, no reason for Schipper's attempt at a " dreihebig " distinction, which in the end he could not maintain ; and his actual three-beat scansion appears in our judgment as antecedently improbable and as unnecessary in theory, as it is found to be deplorably unsatisfying in practice.

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CHAPTER VII.

THE SEVEN TYPES OF THE *KING HORN* VERSE.   § 1.
THE *HORN* HYPERMETRIC LINES.   § 2.
PERCENTAGES OF THE SEVERAL TYPES.   § 3.
MANAGEMENT OF ALLITERATION IN *KING HORN*.   § 4.
CONCLUSION.   § 5.

§ 1.   Read *King Horn* as one reads Anglo-Saxon, with atten-
tion to the logically significant words and in obedience to the very
frequent alliteration, and all the lines of the poem (with exception
of the insignificant percentage to be considered in § 2) will readily
flow into the Middle English two-stress free-rhythm.   Of this
rhythm there appear in the *Horn* seven types.

Type A [(×) × × × (×) × ×] is the dactylic-trochaic[55] type, pre-
senting four varieties.

Type B [× (×) × × (×) ×] is the iambic-anapestic type, pre-
senting four varieties.

Type C [× (×) × (×) × ×] is the iambic-trochaic type, pre-
senting five varieties.

Type D [(×) × (×) × (×) × (×)] is the bacchic-cretic type,
presenting six varieties.

Type E [(×) × (×) × × (×) ×] is the bacchic(cretic)-mono-
syllabic type, presenting two varieties.

Type F [× × × × (×) ×] is the dactylic-anapestic type, having
but one form.

Type G [× × × × ×] is the anapestic-monosyllabic type, having
but one form.

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[55] In using such descriptive terms (obviously crude and quite inexact) for want
of any better—till somebody invents appropriate names for the Old and Middle
English verse units—I am following the lead of Professor Cook : A. S. Cook,
First Book in Old English, Boston, Ginn & Co., 1894.

THE *HORN* TYPES—ᵐC TEXT.

Type A

 I A¹ (×) x́ × × (×) x́ ×

The A in simple form (that is, without any secondary stress)
is the prevailing verse-type of *King Horn*.

(1)	Hórn is mi náme	1286
	Knízt wiþ þe béste	1348
	Chápeles and chírche	1408
	Áilbrus gan lére	241
	Wýn for to schénche	370
	Léfdi my quéne	350
	Sóre y me dúte	344
	Hélp me to knízte	435
	Gó wiþ þe rínge	1201
	Rédi to fízte	1230
	Hórn for tabíde	1482 [56]
(2)	Ál þat he him séide	380
	Wórdes swiþe bólde	375
	Hórn beo me wel tréwe	377
(3)	Sénde me in to búre	394
(4)	Rýmenhild him gan bihélde	1159
(5)	Rýmenhild he makede his quéne	1557
(6)	At éureche dúnte	609
	Hi slózen kyng Múrry	1357 [57]

[56] An A contracted to purely trochaic form occurs once in—*Hórn let wúrche*
(1407); but not another example of this is to be found—unless one reads *Payns*
as one syllable in—*Páyns ful ýlle* (1338).

[57] Direct titles are to be read always as proclitic or enclitic to the name and having,
if any, only secondary stress: hence,—child Hórn, sire Hórn, king Módi, seinte
Stéuene, sire Kíng, seint Gíle, king Múrry, king Áylmare, maide Réynild, Hórn
chìld, Áþulf chìld, Áilmar kìng, Gódhild qùen, Áþulf knìzt, Hórn knìzt, and once
Áylmar þe kỳng (219) and þúrston þe kỳng (993). Similarly one reads móder
child (648). But when the title has an article and may be considered a noun
with the name in apposition to it, both title and name receive stresses: thus—
þe kíng þúrston, þe kíng Múrry, þe kíng Áylmare, þe kíng Módy, a máiden
Rymenhild, þe máister kínge. This mode of accenting is fixed by alliteration in
the completely alliterative poems; for example,

	He slóȝ þer on háste	615
	Þe kíng sede sóne	483
	Hi fónde under schélde	1321
(7)	In to úncuþe lónde	733
	For if þú were alíue	107
	He schal wíþ me biléue	363
	He uerde hóm in to hálle	625
(8)	Ihc schal þe táke to wýue	560
(9)	And þarto mi tréuþe i þe plíȝte	672
(10)	Bi dáles and bi dúne	210
	At Rýmenhilde búre	1472
	Fram hórn þat is of áge	1346
	On húndred bi þe láste	616
	Þe kýng aros amóreȝe	845
(11)	Gunne áfter hem wel swiþe híȝe	890
(12)	And tók him abute þe swére	404

II dA   (×) × × × (×) × ×

(1)	Kníȝtes and squíer	1123
	Ród on his pléing	32
	Tóward þe cástèl	1504
	Lúuede men hórn chìld	247

þe dére king díndimus	*Alex. B.* 249
the míghty Mássidon kỳng	*Destr. Troy* 313

It is assumed that the full Christ name is to be treated similarly: hence, Jesu
Críst (80, 84, 148, 1324).

It may also be stated here that a comparative study of the proper names in our
poem has brought the writer to the conclusion that secondary stress in proper
names is noticed by the author of *King Horn* only in the rime. [See Sievers'
rule: the secondary stress in proper names is weak, and may be used or ignored
in the verse. *Altg. Metr.* § 78. 2 (p. 125)]. The only exception one is disposed
to admit here is the word *súddène*, which could very well be still understood as a
compound, A-S. *Suð-Dene*. In other cases though one easily disregards the
possible secondary stress when the name, whether of a person or a place, falls in
the body of the verse: hence we are to read *And þat óþer Fíkenìld* (26), but *And
fíkenylde þe wérste* (28); *Kíng of Wésternèsse* (157), but *Bi wésternesse lónde* (168).

In like manner the potential secondary stresses in all other words, except com-
pounds still felt as such (like *schírt-làppe, nómàn, crístenemèn*), is believed to be
dormant in the verse until called up by the rime: so that, for example, we read
Iwént in to kníȝthòd (440), but *And mi kníȝthod próue* (545); or *And þénke upon
þi lémmàn* (576), but *Lémman, he sede, dére* (433).

	Þánne is mi þrálhòd	439
(2)	Wédden maide Réynìld	1554
	Áþulf fel a knés þàr	505
(3)	Wákede of hire swóꞯnìng	444
	Fáirer ne miꞯte nón bèn	8
(4)	King Módi of Réynès	961
	And míd him his fúndlìng	220
	Iwént in to kníꞯthòd	440
	Þat ón him het hárìld	767
	And hérkne þis týþỳng	814
	Heo lóuede so hórn chìld	251
	And álso scholde hórn dò	268
(5)	So i ród on mi pléyìng	630
	Þat was Áþulfes cósìn	1480
	He schal háue mi dúbbìng	487
(6)	Hi séde hi weren hárpùrs	1509
	Þat fáir was and noꞯt únòrn	1564
	To dáy after mi dúbbìng	629
	Nu háuestu þi swéuenìng	726
	And þénke upon þi lémmàn	576
(7)	For heo wénde he were a glótòun	1136
(8)	And áfterward be mi dérlìng	488

III e¹A   (×) x́ x̀ × (×) x́ ×

(1)	Twélf fèren he hádde	19
	Gód knìꞯt him bisémeþ	486
(2)	Þré crìstene to fónde	840
	Stróng càstel he let sétte	1429
(3)	Tuélf fèlaꞯes wiþ him wénte	1360
(4)	So fáir knìꞯt aryúe	784
	And hórn chìld to rówe	118
	A kníꞯt hènde in félde	1322
	For hórn knìꞯtes lóre	1548
(5)	And a gód schùp he húrede	756
	Til i súddène wínne	1298
(6)	Hys schírt-làppe he gan táke	1217

(7) Oþer súm màn schal us schénde	680
(8) And suþþe cóm ìn atte gáte	1090

IV e²A   (×) x́ × x̀ × (×) x́ ×

(1) Kýnges sònes twéie	766
Máni tȳmẹ and ófte	1082
Múrie lȋf he wró3te	1417
Gódhild quèn þe góde	146
Crístẹnemèn inó3e	182
(2) Hórnes fàder so héndy	1358
Sórẹ wèpingẹ and 3érne	1097
(3) Írisse mèn to fī3te	1016 ⁵⁸
(4) Dái hit is igòn and óþer	187 ⁵⁸
(5) At séue 3ères énde	737
Wiþ góde suèrdes órde	1524
Mid spéres òrd hi stónge	1401
A ríng igràuẹn of gólde	1178
Wiþ Áþulf chȋld he wédde	300
(6) Alle ríche mànnes sónes	21
And þi fáder dèþ abéie	110
And on hí3ẹ ròdẹ anhónge	328
(7) Wel féor icòme bi éste	1147 ⁵⁹

Type **B**

I B¹   × × (×) x́ × x́

(1) þu art grét and stróng	93
And al quíc hem flé	1394
Nu is kní3t sirẹ hórn	509
Oftẹ haddẹ hórn beo wó	115
(2) And allẹ his féren twélf	489

⁵⁸ Such A's, with more than one syllable between the first primary stress and the secondary stress, occur nowhere else in the ᵐC text.

⁵⁹ A fifth A type, ᵉᵈA, x́ × x̀ × (×) x́ x̀, would occur once in *Hornes fader so hendy* (1358) if we should accent the rime words here thus—*héndy̆ : Múrry̆* (1357/8). It seems better, however, to notice no secondary stress here, and regard this as an imperfect feminine rime, as one does with *Móry : stórdy* 873/4, (compare *Módy : blódy* 1263/4), *húndred : wúnder* 1351/2, *Rȳmenhȋlde : Kínge* 1307/8.

	And in to hálle cám	586
	To him his swérd he dró3	882
	Þat ich am hól and fér	149
	Heo fuldẹ hirẹ hórn wiþ wýn	1165
(3)	Also ihc 3ou télle máy	30
	He him ouertók ywís	1249
	þo fond heo þe knáuẹ adrént	989
	Her endeþ þe tálẹ of hórn	1563
(4)	Hit was upon a sómẹres dáy	29
	3ef þu mote to líue gó	97
	þat he hadde for hórn isént	990 [60]

II B²   x (x) x́ x x x́

(1)	To hórn he gan gón ⎫ And gréttẹ him anón ⎭	1375/6
	Went út of my búr	325
(2)	To þe kínges paláis	1276
	Al bisíde þe wáy	1326
	þat him ánsweredẹ hárd	1080
	Of þe wórdes him grós	1336
	For to kní3ti child hórn	480
	He was brí3t so þe glás	14
	þat he cóme hire tó	267
	3ef urẹ ón sleh 3our þréo	823
(3)	Wiþ muchel mésauentúr	326
	Bitwexẹ a þrál and a kíng	424
	þer nas no kní3t hym ilík	502
	Also þat hórs mi3te gón	1248
	þat Jesu críst him beo mýld	80 [61]

III B³   x (x) x́ x x x x́

(1)	Of wórdes he was báld	90
	And fúldẹ him of a brún	1134

[60] The foregoing seven lines in (3) and (4) comprise all the lines in the ᵐC text that show initial theses of more than three syllables—with exception of ll. 324 (with its duplicate 710) and 1565 given below at B³ (4).

[61] See note 57.

	In héortę heo hadde wó	263
	Hurę hórn heo leidę adún	1133
(2)	Al wiþ sárazines kýn	633
	Site stílle sire kýng	813
	Þat was stíward of his hús	226
	All þe dáy and al þe níȝt	123
(3)	Of none dúntes beon ofdrád	573
	As he nas néuremorę ilích	1078
	He makęde Rýmenhilde láy	1515
	He haddę a sóne þat het hórn	9
(4)	Ne wurstu me néure more léof	324
	Make we us gládę eure amóng	1565

IV B⁴   × (×) ́× × × × × ́×

(1)	And Áþulf wiþute wúnd	1366
	Ac Rýmenhild nas noȝt þér	523
	And þíder þu go al ríȝt	699
	Þat néȝ heo gan wexe wíld	252
(2)	Þu schalt háue me to þi wíf	408

Type **C**

I C¹   × × (×) ́x ́x ×

(1)	Into ýrlónde	1014
	For his méoknésse	1534
	For þe tíþínge	1246
	And þe tréwéste	1010
	Aȝen þré kníȝtes	820
	And þe kýng Módy	1263
	Þer heo kníf húdde	1210
(2)	After his cómýnge	1105
	Butę of þe kíng Móry	873
	Hi gunnen út ríde	858
	Hi dudę adún þrówe	1528
	And þat scholdę hórn brínge	991
	He ȝede fórþ blíue	723
	He fond o schúp stónde	597
	Þat to my sóng lýþe	2

	(3)	And into a stróng hálle	1055
		Or he eni wíf táke	553
		Hi leten þat schúp ríde	136
		And hiʒede aʒén blíue	980

II aC   × (×) x́ × x́ × [62]

	(1)	Wiþ héþene hónde	598
		And wróng his líppe	1074
		In béggeres rówe	1092
	(2)	Under cóuertúre	696
		Under wúde síde	1036
		Abute hórn þe ʒónge	279
		And his blód aríse	878
		On hire ármes twéie	301
		Al of fáire géstes	522
		Of þe máister kínge	642
		Wiþ his swérdes hílte	1458
		We beþ kníʒtes ʒónge	547
	(3)	Abute míddelníʒte	1317
		Abute Wésternésse	214
		Hit was at Crístesmásse	805
		In to min héritáge	1301
		Into his nýwe wérke	1446
		And ihc þe lórd to wólde	308
		And hu he slóʒ in félde	999
	(4)	To fore þe súnne upríste	1470
		Ihc habbe þe lúued strónge	304
		He is under wúde bóʒe	1243
	(5)	He ʒaf alle þe kníʒtes óre	1547

III dC   × × x́ x́ x̀

	(1)	Til hit spráng dái lìʒt	124

[62] This type Luick called BC. The use of the double capital would, however, tend toward confusion with Sievers' hypermetric types (Schwellvers—*Altg. Metr.* § 95); and besides many of the lines in this formula have come by direct descent from the Anglo-Saxon C with resolved stress : for example—

                And do mi fáder wréche (1304)

from A-S. fæder (x́x̀).

(2)	Wiþute his twélf férìn	1258
(3)	Biuore þe kíng Áylmàr	506
	Hit nere no fáir wéddìng	423
(4)	þanne sede þe kýng þúrstòn	827 [63]

IV eC   x x (x) x́ x̀ x́ x [64]

(1)	I fond hórn chìld stónde	1193
	Durste hym nó màn wérne	706
(2)	Ne miȝte nó màn télle	617
	Ne schal hit nómàn dérie	792
	Ne dorste him nómàn téche	388
(3)	Ne miȝte hure nómàn wúrne	1098 [65]

V adC   x x (x) x́ x x́ x̀ [66]

(1)	And þat óþer bérìld	768
	Of þat ílke wéddìng	936
	For his góde téchìng	1546
	Ef þu lóke þéràn	575
	Til þe líȝt of dáy spràng	493
	He him spác to hórn chìld	159
(2)	And þine féren álsò	98
	Þat he me ȝíue dúbbìng	438
	And bed him béon a gód knìȝt	504
	He sede Lémman dérlìng	725
	He sede léue hórn chìld	1383 [67]

Type **D**

I D¹   (x) x́ (x) x́ x̀ x

(1)	Scípes fíftène	37

[63] The foregoing five examples comprise all the ᵈC lines in the ᵐC text.

[64] The half-dozen lines in this formula might of course be classified as A's with anacrusis. It seems better, however, to call them C's because of the invariable unaccented opening (of from two to four syllables) and the presence of but one syllable between the two primary stresses.

[65] The foregoing six examples comprise all the ᵉC lines in the ᵐC text.

[66] Compare note 64 on the ᵉC formula.

[67] The foregoing eleven examples comprise all the ᵃᵈC lines in the ᵐC text. Of course ll. 725 and 1383 might be treated as *inquit* lines (cf. p. 78) and would then be rated A's.

	Hórn adún lìȝte	519
	Álle þréottène	163 [68]
(2)	Áþulf his félàwe	1101
	Schúp bi þe sé flòde	139
	Hórn gan his swérd grìpe	605
(3)	Kíng after king Áylmàre	1532
	Múchel was his fáirhède	83
(4)	Áþulf he sede félàȝe	1461 [68]
(5)	Fíkenhild me haþ idón ùnder	1463 [68]
(6)	At his úprísìnge	852
	On a gód gálèie	1020
	He dudę hórn ínn làte	1511
(7)	And hym wel sónę ánswàręde	42
(8)	Ibórn in Súddène	876
	þe héued óf wènte	610
(9)	And togádęre gó wùlle	856
	þat þu éure óf wìste	236 [68]
(10)	For ihesu críst him mákède	84 [68]
(11)	For Cútberdes fáirhède	803
	Ihc télle ȝou tíþìnge	128
	þe físs þat þi nét rènte	727
(12)	Wiþ his ýrisse félàȝes	1310
	ȝef þu cúme to Súddène	143
(13)	Of Rýmenhilde wéddìnge	1030
	Me þínkþ bi þine cróis lìȝte	1331
	His scláuyn he gan dún lègge	1069

II D²   (×) ́× (×) ́× × (×) ̀×

(1)	Fáir and éuene lòng	94 [69]
(2)	Múrri þe góde kìng	31
(3)	Rýmenhild on flóre stòd	529
	Fórþ he clupedę áþelbrùs	225
(4)	Rymenhild litel wéneþ hèo	1473 [70]

[68] No other examples of this particular subsubtype in the mC text.

[69] No other examples of this subsubtype in the mC text.

[70] Only three other examples of this subsubtype in the mC text (ll. 10, 323, 1567).

(5)	Rýmenhild haue wel gódne dày	731 [69]
(6)	Rýmenhild undude þe dúre-pìn	985 [69]
(7)	Hóm rod Áylmar þe kỳng	219 [69]
(8)	Hórn cam to þúrston þe kỳng	993 [69]
[71](9)	ʒéuę us allę his suéte blessìng	1568 [69]
(10)	At hóm lefte Fíkenhìld	647
	And drónk to þe pílegrỳm	1166
	þe knízt him aslépe làу	1325
	þat ón him het háþulf chìld	25
(11)	And þús hire biþóʒte þò	264
	He séttę him on a stéde whìt	501 [72]
(12)	þat éure ʒut on þi lónde càm	794 [73]
(13)	þe chíldren drádde þeròf	120 [73]
(14)	For hé is þe fáireste màn	793 [73]
(15)	And þat óþer Fíkenìld	26
	For a máiden Rýmenhìld	957
	Arę hit cóme séue nìʒt	448
(16)	þu schalt wíþ me to búre gòn	286
[74]	Awei út he sede fúle þèof	709 [73]
(17)	þat was þe wúrste móder chìld	648 [75]
(18)	Ne schaltu to-dái hénne gòn	46 [73]
(19)	And alle þat Críst léueþ upòn	44 [73]
(20)	He makedę him únbicómelìch	1077
	And þat hire þúʒte séue ʒèr	524 [73]

III D³   (×) x́ (×) x́ × (×) x̀ ×

(1)	Hórn of Wésternèsse	956
	Ták þe húsebònde	739
	Áþulf hórnes bròþer	284

[69] No other examples of this subsubtype in the ᵐC text.

[71] This line is one of the three examples (see note 76) in *King Horn* (ᵐC text) of "hovering stress" or "wrenched accent" brought about by the rime.

[72] Only five other examples of this subsubtype in the ᵐC text (ll. 248, 430, 788, 1250, 1566).

[73] No other examples of this subsubtype in the ᵐC text.

[74] Treating this as an *inquit* line (cf. p. 78), we should make of it a much simpler D², × × x́ x́ × x̀.

[75] Only two other examples of this subsubtype in the ᵐC text (ll. 452, 1539).

	Ón wiþ þré to fíȝte	838
	Hórn in hérte lèide	379
	Hórn nu críst þe wìsse	1493
	Hórn is fáir and rìche	314
(2)	Críst to héuene hem lède	1562
	Hórn tok búrdon and scrìppe	1073 [73]
(3)	Hórn and his cómpanỳe	889
	Hórn tok þe máisteres hèued	621
	Críst for his wúndes fìue	1465
	Críst ȝeue gód erndìnge	581 [76]
	Fíkenhild férde aboùte	1420
	Hórn gan to schúpe dràȝe	1309
(4)	Áþulf mi góde felàȝe	1008 [76]
	Hórn was in páynes hònde	81
	Wýn nelle ihc múche ne lìte	1143
	Hórn makede Árnoldin þàre	1531 [77]
(5)	Rýmenhild hit dére bòȝte	1418
	Kíng þat þu me kníȝti wòlde	644
(6)	Fíkenhild aȝén hire pèlte	1457 [77]
(7)	Rýmenild was in Wésternèsse	931 [78]
(8)	And hórn nówar ròwe	1108
	þat níȝt hórn gan swète	1449 [77]
(9)	If hórn cóme ne mìȝte	1214
	And hórn múrie to sìnge	594 [77]
(10)	And dróf tyl Írelònde	762
	Wiþ swérd and spúres brìȝte	500
	þat hórn istórue wère	1181
	To-níȝt me þúder drìue	1466
	To hérte kníf heo sètte	1215
(11)	Of kníȝte déntes so hàrde	872 [79]
(12)	Iármed fram páynỳme	811

[73] No other examples of this subsubtype in the ᵐC text.

[76] These lines are the other two examples (see note 71) in *King Horn* (ᵐC text) of "hovering stress" or "wrenched accent" brought about by the rime.

[77] No other examples of this subsubtype in the ᵐC text.

[78] Only two other examples of this subsubtype in the ᵐC text (ll. 366, 1441).

[79] No other examples of this subsubtype in the ᵐC text.

	Þo sénte heo a dámesèle	1183
	Adún to þe wúdes ènde	1228
	Þe whíle hi togádere wère	1378
(13)	Of Fíkenhildes fálse tùnge	1268
	A crówch of Jesu Crístes làwe	1324
	Þe chíldren alle asláʒe wère	88 [80]
(14)	Ihc am hórn of wésternèsse	1223
	Oþer hénne a þúsend mìle	319
	If heo óʒt of hórn isèʒe	988
(15)	Whane þe líʒt of dáye sprìnge	826
	And sede Quén so swéte and dère	1220 [79]
(16)	For-þi me stóndeþ þe móre ràpe	554 [79]

IV eD^1 $\times\ \acute{\times}\ \grave{\times}\ \times\ \times\ \acute{\times}\ \grave{\times}\ \times$

| | | |
| (1) | To slé wìþ hure kíng lòþe | 1211 [79] |

V eD^2 $\times\ \acute{\times}\ (\times)\ \grave{\times}\ (\times)\ \acute{\times}\ \times\ \grave{\times}$

(1)	Ef hórn chìld is hól and sùnd	1365 [79]
(2)	Þe góde knìʒt úp aròs	1335 [79]
(3)	Þi swéte lèmman Rýmenhìld	1486 [79]
(4)	To-dáy haþ ywèdde Fíkenhìld	1485 [79]

VI eD^3 $(\times)\ \acute{\times}\ (\times)\ \grave{\times}\ \times\ (\times)\ \acute{\times}\ \times\ \grave{\times}\ \times$

[81](1)	Hórn knìʒt he sede kínges sòne	1483 [79]
(2)	His fáder dèþ wel dére hi bòʒte	894
	Min óʒene chìld my léue fòde	1362 [79]

Type E

I E^1 $\times\ (\times)\ \acute{\times}\ \grave{\times}\ \times\ \times\ \times\ \acute{\times}$

(1)	Þi lónd fòlk we schulle slón	43
	In súddène he was ibórn	138
(2)	Þat in súddène was ibóren	510

II E^2 $(\times)\ \acute{\times}\ \times\ \grave{\times}\ \times\ (\times)\ \acute{\times}$

| | | |
| (1) | And his góde knìʒtes twó | 49 |

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[80] Only four other examples of this subsubtype in the ^{m}C text (ll. 22, 257, 571, 645).

[79] No other examples of this subsubtype in the ^{m}C text.

[81] Removal of the *inquit* (cf. p. 78) would leave a very compact ^{e}D^3.

(2)	Róse rèd was his colúr	16
	Hórnes còmẹ hire þuȝte gód	530
(3)	And Áþulf knìȝt þe bifórn	532
	No léng abìdẹn i ne máy	732
(4)	Þe góde stùard of his hús	1540
	To fíȝte wìþ upon þe féld	514 [82]

Type **F**   x́ x x x (x) x́ [83]

(1)	Léuẹ at hirẹ he nám	585
	Gódhild het his quén	7
(2)	Wórdes þat were míld	160
	Cútberd schal beo þat ón	828
(3)	Álle þat were þerín	1257
	Rýmenhild gan wexe wíld	296 [84]
(4)	Áþelbrus he makẹde þer kíng	1545 [85]

Type **G**   x x x x́ x́ [86]

(1)	Oþer al quíc flén	86 [87]

§ 2. Of the 1568 lines in the ᵐC text of *King Horn* there are 18 that cannot legitimately (that is, in conformity with the Germanic rules of sentence stress) be read otherwise than as verses of three full stresses. These are lines 119, 275, 331, 368, 429, 655, 665, 790, 830, 849, 1171, 1199, 1204, 1373, 1384, 1423, 1439, 1537; and they form 1.1 % of the whole poem.

[82] The foregoing ten examples comprise all the E type lines to be found in the ᵐC text.

[83] On this type see Schipper, *Grdriss. E. Metr.*, p. 85, and Luick, *Anglia*, XI, 404. It scarcely occurs in Anglo-Saxon: see Sievers, *Altg. Metr.*, § 85. 8 (p. 134). Luick called it A², thinking of it as a catalectic A.

[84] This line and the one following could be made E's by reading a secondary ictus in the proper name : but see note 57.

[85] Only seven other lines in Type F are to be found in the ᵐC text (ll. 85, 285, 367, 407, 494, 1275, 1393).

[86] On this type see again Schipper, *G. E. Metr.*, p. 85. Luick called this C¹, a catalectic C.

[87] This solitary G line in the ᵐC text is in all probability to be emended by inserting *wolde*, as Morris did (cf. l. 1394 and MSS. H and O at this point). We have let it stand as a separate type because this metrical form appears in other ME. texts.

Two of these lines are made hypermetric by the insertion of an *inquit* formula:

> Hórn sede: léf, þin óre   655
>
> Críst, quaþ hórn, and seint stéueṇe   665

This *inquit* is really extrametrical, and not to be counted in scanning the verse; and doubtless the minstrel in rendering the lay omitted such expressions altogether, indicating direct speech or change of speaker by a change of voice.[88]   A third line—

> Sire kíng, of hím þu hast to dóne   790

is rendered hypermetric by the vocative noun at the head of the verse; for *him* is here used with demonstrative force, and hence has rhetorical stress.   These three lines then fall apart from the other fifteen as having in them an *extrametrical* element, the removal of which would reduce them to perfectly normal proportions.

The remaining 15 lines, just 1 % of the whole ᵐC text, must be handled frankly as three-stress Middle English hypermetric lines.[89]   They are the following:

Type A–A   ´x × ´x × × (×) ´x ×

> Hórn and Áþulf his fére   1373
>
> Hórn tok Rýmenhild bi þe hónde   1537

Type A–ᵃC   ´x × (×) ´x × × ´x ×

> Hórn was sík and déide   1199
>
> Hórn dronk of hórn a stúnde   1171
>
> Gód ȝeuẹ his sáule réste   1204
>
> Fíkenhild was prút on hérte   1423
>
> Rýmenhild was fúl of móde   1439

Type A–D¹   ´x × ´x × × × ´x `× ×

> Hórn his brúnie gan ón càste   849

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[88] See Skeat's *Essay*, p. xxxv; Luick, *Anglia*, XI, p. 438 and p. 597; Wissmann, *Horn Untersuchungen*, p. 53.

[89] On the Anglo-Saxon hypermetrical types see Schipper, *Grdrss. d. E. Metr.*, p. 48 f.; Sievers, *Altg. Metr.*, p. 135 f.; Bright, *Anglo-Saxon Reader*, p. 238 f.

Type A–F   x́ x x́ x x x (x) x́

Hórn in hérte was ful wó	429
Hórn in hálle fond he þó	368
Hórn is fáirer þane beo hé	331

Type B–B   x x́ x x x x́ x x́

Þe stúard was in hérte wó	275

Type B–adC   x x́ x x x x́ x x́ x̀

ӡut lýueþ þi móder Gódhìld	1384 [90]

Type B–D²   x x́ x x́ x x́ x x̀

Þe sé þat schúp so fáste dròf	119

Type C–A   x x́ x́ x x x́ x

Þe þrídde Hárild his bróþer	830

§ 3. A count of the various verse types through the whole of *King Horn* (^mC text), as scanned in the present study, produces results widely different from Schipper's metrical summary of the poem (*Grd. E. Metr.*, pp. 71–2).   In particular we find no such *predominance* of the A type as is asserted by Schipper in his statement that " the prevailing verse form" (a variety of A) occurs " in about 1390 verses out of the 1530 verses of the poem."

According to our scansion of *King Horn* the number of lines in each type and subtype is as follows :—

Type A—867 ll. : A¹ 785, ^dA 44, ^e1A 17, ^e2A 21.

Type B—76 ll. : B¹ 19, B² 22, B³ 27, B⁴ 8.

Type C—348 ll. : C¹ 39, ^aC 287, ^dC 5, ^eC 6, ^adC 11.

Type D—234 ll. : D¹ 63, D² 61, D³ 102, ^eD¹ 1, ^eD² 4, ^eD³ 3.

Type E—10 ll. : E¹ 3, E² 7.

Type F—14 ll.

Type G—1 l.

Hypermetric types—18 ll.   Total ^mC text 1568 ll.

Proportionately considered, the several types as we have scanned

[90] Here *lyueþ* has rhetorical stress.

the *Horn* are found in the following percentages (carried out to two decimal places) of the whole poem :

Type A 55.29 % ; Type B 4.84 % ; Type C 22.21 % ; Type D 14.92 % ; Type E .63 % ; Type F .89 % ; Type G .06 % ; Hypermetrics 1.14 %.

§ 4. The inquiry into the alliteration in *King Horn*, started in Chapter V, produced results that invite one to a systematic statement on this topic. As to what constitutes alliteration for the author of the *Horn* we assume that his phonology, like that appearing in late Anglo-Saxon [91] and in some Middle English alliterative texts, permitted : (1) all initial *S* sounds to alliterate together—so that *st*, *sp*, and *sc* (*sk*) are not limited to themselves ; (2) ȝ and *j* and any *g* to alliterate together ; [92] (3) *wh* (older *hw*) to alliterate with *w* ; [93] (4) *h* + vowel to alliterate with vowels. [94] And further, when a full word under heavy secondary stress shows the alliterating letter of the couplet or line, it seems hard to deny it participation in the alliteration.   For example,

> Hórn tok þe máistẹres hèued
> Þat he hádde him biréued.   mC 621/2

In this couplet who can miss feeling that *heued* joins in the alliteration of *Horn* and *hadde* ?   Similarly in the following

> Hórn was in páynes hònde   mC 81
> Me þínkþ bi þine cróis lìȝte
> Þat þu lóngest to ure dríȝte   mC 1331/2

---

[91] See Schipper, *Grdriss d. E. M.*, p. 39.

[92] The occurrences of these in the mC text are as follows :—ȝ : j 1567/8 ; j : g 1377/8 ; ȝ : g 459/0, 482, 581/2, 1201/2, 1503, 1523/4.

[93] The occurrences of this in the mC text are : ll. 337, 365/6, 833/4, 923, 967, 1143/4, 1163/4.

[94] Besides the phonetic grounds that would justify counting these combinations as alliteration, there is the further reason that if these are so counted the author has succeeded in alliterating his hero's name many more times than if he is limited to *h* : *h* ; and it is obvious that he desires to alliterate *Horn* as often as possible (cf. Wissmann, *Horn Unters.*, p. 60). It may be noted further that a proper name beginning with a vowel is once at least spelled with *h* : *haþulf* (25). In the mC text there are 22 single lines and 43 couplets showing *h* + *vowel* : *vowel* without other alliteration present.

the heavy word under secondary stress can readily be felt as
alliterating ;[95] and in the first line here given the presence of the
name *Horn* furnishes additional reason for believing that *honde* is
meant to alliterate.[96]

Now on this basis of alliteration for our poem there are to be
found in the ᵐC text of *King Horn* 657 lines showing alliteration.
This makes (on Morris's total of 1568 lines) 41.9 %.[97]

In applying alliteration thus extensively to his poem, the
author has produced nearly all possible combinations of running
the letter on his four primary stresses.

I. Alliteration in the single line, marking the two primary
stresses : as,

<div align="center">Schúp bi þe sé flòde.   ᵐC 139</div>

Rarely (as stated above) a secondarily stressed word alliterates
with a primary stress.

II. Parallel alliteration in the couplet, according to the for-
mula $a \cdot a\text{-}R : b \cdot b\text{-}R$ (letting R stand for the rime). For
example,

<div align="center">On hórn he bar an hónde
So lá3e was in lónde.   ᵐC 1121/2</div>

The other examples of this are found in ᵐC ll. 11/2 (here allit.
draws the stress from the preceding prep.-adv. to the vb. follow-
ing),[98] 265/6, 337/8, 597/8, 623/4, 963/4, 1037/8, 1221/2.

III. Linking alliteration in the couplet.

(1) Alliteration marks the two stresses not in the rime, accord-

[95] The theory here advanced, if applied broadly to Middle English poetry, may
contribute something to Professor Bright's doctrine of secondary stress in English
verse.

[96] There are in the ᵐC text 5 single lines and 9 couplets showing this secondary
stress alliteration without other alliteration present :—ll. 81, 109/0, 120 (by means
of *dròf* 119), 149/0, 155/6, 176, 393/4, 485/6, 517/8, 593/4, 1178, 1331/2, 1402 (by
means of *òrd* 1401), 1473/4.

[97] Any one who is pleased to rule out the *h* : *vowel* alliteration and the *secondary
stress* alliteration will reduce the percentage to just 33.5 %.

[98] Compare—

<div align="center">Er the sún vp sóght with his sófte béames.</div>

<div align="right">*Destr. Troy*, 1901</div>

ing to the formula $a \cdot x\text{-}R : a \cdot x\text{-}R$ (letting x stand for any non-alliterating initial). This was the old rule of 1 and 3, when the first half-line had not double alliteration.

Schípes fíftène	
Wiþ sárazins kéne	ᵐC 37/8
In hórnes ilíke	
þu schalt húre biswíke	ᵐC 289/0
Let him us álle kníȝte	
For þat is úre ríȝte	ᵐC 515/6
Wel sóne bute þu flítte	
Wiþ swérde ihc þe anhítte	ᵐC 713/4
þi sórwe schal wénde	
Or séue ȝères énde	ᵐC 921/2
þe kíng and his géste	
þat cóme to the féste	ᵐC 1233/4
Ne schál ihc hit bigínne	
Til i súddene wínne	ᵐC 1297/8
He ȝéde up to bórde	
Wiþ góde suèrdes órde	ᵐC 1523/4

This artistic mode of ornamenting his verse-pair (and at the same time emphasizing his four stresses), making the one side of the couplet alliterate while the other side is riming, was evidently a favorite device with the author of *King Horn*. He follows this special formula in 72 couplets; and in 29 more couplets [to be described below under (2)] he brings one or both of the rime stresses (stresses 2 and 4) into the alliteration of the two non-riming stresses (stresses 1 and 3).

(2) In a number of couplets the rime stresses participate in the alliteration of the two non-riming stresses.

(a) The first rime stress, stress 2, joins in the alliteration of stresses 1 and 3—formula $a \cdot a\text{-}R : a \cdot x\text{-}R$.

Hy smýten under schélde	
þat súme hit yfélde	ᵐC 53/4

This is strictly in accordance with the old rule for double alliteration in the first half-line, stresses 1, 2 and 3 alliterating together.

There are 18 couplets running on this formula.[99]

(*b*) The second rime stress, stress 4, joins in the alliteration of stresses 1 and 3—formula $a \cdot x\text{-}R : a \cdot a\text{-}R$.

<blockquote>
Wel féor icòme bi éste
To físsen at þi féste   ^mC 1147/8
</blockquote>

There are 10 couplets riming in this formula.[100]

(*c*) Just once both the rime stresses alliterate with the alliterating non-rime stresses, producing the unique formula $a \cdot a\text{-}R : a \cdot a\text{-}R$.

<blockquote>
Wiþ swérd and spúres brìȝte [101]
He séttȩ him on a stéde whìt   ^mC 500/1
</blockquote>

There are thus, as appears under (1) and (2), to be found 101 couplets (202 lines) alliterating on the basis of the old one-three rule.

(3) Frequently there is alliteration of one riming stress with one non-riming stress.

(*a*) The first rime stress alliterates with the second non-rime stress—formula $x \cdot a\text{-}R : a \cdot x\text{-}R$.

<blockquote>
In þe cúrt and úte
And élles al abúte   ^mC 245/6
Múrie was þe féste
Al of fáire géstes   ^mC 521/2
Hit was at Crístesmásse
Neiþer móre ne lásse   ^mC 805/6
þe kníȝt him aslépe lày
</blockquote>

[99] ^mC text ll. 25/6, 53/4, 135/6, 243/4, 271/2, 379/0, 395/6, 571/2, 621/2, 759/0, 767/8, 1125/6, 1247/8, 1319/0, 1365/6, 1429/0, 1479/0, 1511/2.

[100] ^mC text ll. 145/6, 235/6, 335/6, 577/8, 609/0, 611/2, 679/0, 885/6, 889/0, 1147/8.

[101] This is of course counted an alliteration of the rime stress; for when the rime falls on a secondary stress the whole sound group (primary and secondary stresses together) at the end of the line is to be considered as forming a unit, just like a compound word with its initial in alliteration while its second component is in rime: *e. g.*—wýmmànne (^mC 67) is simultaneously alliterating with *wurst* and riming with *þanne.*

Al bisíde þe wáy   ᵐC 1325/6
Bute þu wúle me schéwe
I schál þe to-héwe   ᵐC 1333/4

This arrangement is in accordance with the old practice of alliterating stresses 2 and 3 (especially in Sievers' type A³). It seems to have been a pleasing scheme to the author of *King Horn*, preferred by him next after his favorite order $(a \cdot x\text{-}R : a \cdot x\text{-}R)$; for it appears in 61 couplets (122 lines).

(*b*) The first non-rime stress alliterates with the second rime stress—formula $a \cdot x\text{-}R : x \cdot a\text{-}R$.

þe dáies were schórte
þat Rímenhild ne dórste   ᵐC 937/8.
Hi swóren óþes hòlde
þat néure ne schólde   ᵐC 1269/0
Sárazins bláke
þat dude me Gód forsáke   ᵐC 1341/2

This formula is followed in 37 couplets of the poem.

(4) In 42 couplets the two riming stresses alliterate.

(*a*) Alliteration of the rime stresses only—formula $x \cdot a \cdot R : x \cdot a\text{-}R$.

I séche fram biwéste
Hórn of Wésternèsse   ᵐC 955/6

This formula appears in 30 couplets.

(*b*) Along with the two riming stresses the first non-riming stress alliterates—formula $a \cdot a\text{-}R : x \cdot a\text{-}R$.

Séiẹ ich him biséche
Wiþ lóueliche spéche   ᵐC 453/4

This formula appears in 7 couplets.

(*c*) Along with the two riming stresses the second non-riming stress alliterates—formula $x \cdot a\text{-}R : a \cdot a\text{-}R$.

He tók him anóþer
Áþulf hórnes bròþer   ᵐC 283/4

This formula appears in 5 couplets.

(5) Finally linking alliteration in the couplet appears in the form of crossed alliteration.

(*a*) Alternately crossed—formula $a \cdot b\text{-}R : a \cdot b\text{-}R$.

> þe **ký**ng com in to **há**lle
> Among his **kní**ȝtes **á**lle   ᵐC 223/4

This occurs in 7 couplets of the ᵐC text, the other six being ll. 365/6, 487/8, 717/8, 893/4, 903/4, 1215/6.

(*b*) Inclusively crossed—formula $a \cdot b\text{-}R : b \cdot a\text{-}R$.

> **G**ó wiþ þe **rí**nge
> To **Rý**menhild þe ȝónge   ᵐC 1201/2

This occurs in 8 couplets of the ᵐC text, the other seven being ll. 51/2, 505/6, 575/6, 829/0, 1259/0, 1351/2, 1375/6.

IV. Alliteration linking successive couplets.

This device was not unknown in Anglo-Saxon (at least in late Anglo-Saxon, see Schipper, *G. d. E. M.*, pp. 41–2). In *King Horn*, however, a couplet verse where the sense generally ends with the couplet, one is uncertain whether to notice alliteration between successive couplets. There is though undoubted linking of couplets when one couplet begins with a word repeated from the preceding couplet : for example,

> Of **Mú**rry þe **kí**nge.
> **Kí**ng he was biwéste   ᵐC 4–5
> Toȝenes so **vé**le schréwe :
> So **fé**le miȝten éþe.   ᵐC 56–7

Moreover two couplets occasionally are linked together by having the same alliterative initial run through both : as in

> **S**wérd hi gunne **grí**pe
> And to-**gá**dẹre **s**míte.
> Hy **s**mýten under **s**chélde
> þat **s**úmẹ hit yfélde   ᵐC 51–4

where besides the repeated word *smite* the letter **s** holds all four lines together. [Note incidentally the crossed alliteration in the former couplet.] And when the sense runs over the couplet with immediate succession of a stress having the same initial as the last stress of the preceding line, as in

> On a squíeres wíse
> To **w**úde for to pléie   ᵐC 360–1

it seems impossible not to feel intentional alliteration. This correspondence of initials between couplets even appears as an apparently conscious crossed alliteration in

> And ȝiue þe héuẹne blísse
> Of þine húsebónde.   ᵐC 414–5

If then alliteration is to be found linking successive couplets, of course there are three possible linkages : (1) the contact lines of a pair of couplets may alliterate ; (2) the corresponding lines may alliterate ; (3) the opposite lines may alliterate. Case (3) may be at once ruled out as impracticable ; for even in a verse of short lines alliteration could hardly be noticed from line 1 to line 4. Case (2) also seems quite doubtful : for example, in the lines

> Þér ne moste líbbe
> Þer frémde ne þe síbbe
> Butẹ hi here láȝẹ asóke   ᵐC 63–5

does one perceive immediately an **l** correspondence ? On the other hand, in the case of contact lines of successive couplets one can readily feel alliteration if stressed words have the same initial. Notice the following lines :

> (*a*) Oþer al quíc **f**lén
>   ȝef his **f**áirnesse nére   ᵐC 86–7
>   And of wít þe **b**éste
>   We **b**éoþ of Súddène   ᵐC 174–5
>   A tále mid þe **b**éste
>   Þu schalt **b**ére crúne   ᵐC 474–5

(*b*) Wiþ him spéke ne míȝte
    Hire sóreȝe ne hire píne   ᵐC 260–1
    Iwént in to kníȝthòd
    And i schal wéxe móre   ᵐC 440–1
(*c*) And þát is wel iséne
    þu art grét and stróng   ᵐC 92–3
    Whér he beo in lónde
    Ihc am ibóre to lówe   ᵐC 416–7
(*d*) And dúden hem of lýue
    Hi slóȝen and todróȝe   ᵐC 180–1
    On myn hónd her ríȝte
    Me to spúsẹ hólde   ᵐC 306–7

Here are examples of the contact lines of couplets, having like
initials to stresses 2 and 3 (in *a*), stresses 1 and 3 (in *b*), stresses
2 and 4 (in *c*), and stresses 1 and 4 (in *d*) of the paired lines;
and in all these cases one could easily feel alliteration.

If now one counts this correspondence of initials in the stresses
of contact lines of successive couplets as an intended alliteration,
the percentage of alliteration in *King Horn* will be considerably
increased. In the first third of the poem (524 ll. of ᵐC) there
are to be found 116 lines not alliterating in the couplet but
showing *intercouplet* alliteration; and these 116 lines added to the
other 234 lines with alliteration (in the couplet or in the single
line) make up a sum of 350 alliterating lines. The percentage
of alliteration in the whole 524 lines is at once raised from 44 %
to 66 %.

§ 5. In conclusion it may be said that the present dissertation
is simply an application to *King Horn* of the one way of scanning
it not heretofore attempted. Wissmann's exposition of the *Horn*
verse was the first systematic metrical study of the poem. He
held that it was written in "Otfrid verse:" that each line was to
be read with four stresses, the last stress often falling upon final -*e*.
Schipper then combated "Otfrid in England;" and for *King Horn*
he threw out the fourth stress, especially when it was to be placed
on final -*e*. He therefore offered a three-stress scansion of the poem.

Now we have proceeded one step further, and shown how the whole poem may be read in a fundamentally two-stress scheme.   Basing our argument upon the Sievers exposition of Anglo-Saxon verse and the Luick-Schipper exposition of the Middle English alliterative verse, we find essentially the same rhythm in the couplets of *King Horn.*

In this process we are, we believe, not only producing a scansion of the *Horn* more satisfying than was either of the verse schemes formerly advocated, but we are also contributing toward the final banishment from the domain of English poetics of the Lachmann four-stress theory and all its descendants.   By excluding from Middle English prosody the intrusive exotic form attributed to *King Horn*,—whether it was Wissmann's and Luick's " Otfrid verse " or Schipper's " dreihebig vers,"—we open the way to show a natural and unbroken [102] development of the native English verse from Anglo-Saxon through Middle English into Modern English.   With *King Horn* as a two-stress verse there appears a continuous and consistent metrical descent, from Anglo-Saxon times to Modern English, of a unit half-line and short-line in two-stress free-rhythm, doubled into a long-line rimed or unrimed moving freely on four stresses ; and in *King Horn* we see this native free-rhythm riming itself into a short couplet.

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[102] Accordingly we do not accept Schipper's statement (*G. E. M.*, p. 76) : " vermuthlich sind uns eben die Mittelglieder zwischen der alliterierenden angelsächsischen Langzeile strenger Richtung des 10. und 11., sowie der entsprechenden mittelenglishen Langzeile des 14. Jahrhunderts veloren gegangen." We hold that just those intermediate forms are found in the *Proverbs of Alfred*, the *Brut*, and *King Horn.*

VITA AUCTORIS.

I was born in Baltimore, Md., on December 23rd., 1870. I passed through the city elementary schools, and for a while attended Eaton and Burnett's Business College. I then returned to the public schools, and went through the whole five year course in the Baltimore City College; from which I was graduated with first honors in June, 1890. Intending at that time to make architecture my profession, I had simultaneously with my City College course attended the Maryland Institute of Art and Design; and was graduated there, also in June, 1890, standing second in my class in the architectural department. During the following year, 1890–91, I taught elementary subjects in the Zion (formerly Scheib's) English–German School in Baltimore. At the end of that school year I resigned; and in October, 1891 I entered the Johns Hopkins University with the purpose of equipping myself thoroughly for teaching. I chose the "modern language group" of studies, and devoted myself especially to English and German. The whole undergraduate course I secured on scholarships. Before the end of my freshman year I determined to get my degree in two years instead of the customary three. This I succeeded in doing: and in June, 1893 I was graduated with the degree of Bachelor of Arts, and was awarded a "university" scholarship for 1893-94. In October, 1893 I entered the graduate school as a candidate for the degree of Doctor of Philosophy, choosing English for my "principal" subject with History as my "first subordinate" and Philosophy as my "second subordinate." At the beginning of the year 1894 I gave up a large part of my university work in order to accept a position in the Baltimore City College; and there I taught for nearly four years. During that time, however, I maintained my connection with Johns Hopkins by attending such afternoon lectures as I could reach, particularly Professor Bright's English seminary and Professor Griffin's lectures on modern philosophy. In October, 1897 I

resigned from the City College and returned to full graduate work in Johns Hopkins; and throughout the two years since I have uninterruptedly pursued advanced studies toward the doctoral degree, taking in particular courses in English literature and linguistics with Professor Bright and Professor Browne, in Germanic philology with Professor Wood and Dr. Vos, and in history with Professor Adams. In May, 1898 I was appointed fellow in English for 1898–99.

To all the university instructors under whom I have studied I feel greatly indebted : but to Prof. James W. Bright and to Prof. William Hand Browne I would make especial acknowledgment for stimulus and practical assistance toward the scholarly study of ˑ English. It was Professor Browne who first aroused in me, while an undergraduate, an intelligent appreciation of literary values ; and at his graduate lectures on modern English literature I have been greatly enlightened by his incisive criticisms. From Professor Bright I have learned how to do research work in early and modern literature and in linguistics, and thus to establish the basis upon which alone a sound æsthetic criticism can be reared. Moreover with Professor Bright I have found that stimulating influence, communicated both by example and by precept, which is to be felt only with a scholar thoroughly abreast of all the progress in his chosen field.

HENRY S. WEST.

JOHNS HOPKINS UNIVERSITY,
  BALTIMORE, *May* 1, 1899.

POSTSCRIPT ON GOING TO PRESS.

Although the foregoing study was practically complete in the early summer of 1899, circumstances have until the present prevented me from turning it over to the printer. Even at this time I am precluded from verifying many of my references and quotations; and I offer this apology for any mistakes that may be found. This dissertation should therefore be read as of the year 1899. As a matter of fact, however, such recent essays in Early English metrics as have come to my notice (for example, those by Schneider, Deutschbein, Miss McNary, Pilch, Saintsbury)[1] have not affected my belief about the *Horn* rhythm.

I take this opportunity to note also that since my study was made there has appeared an elaborate edition of *King Horn,*

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[1] O. Hartenstein, *Studien zur Hornsage,* Heidelberg, 1902. [Not concerned with the *verse* of the Middle English *King Horn.*]

A. Schneider, *Die Mittelenglische Stabzeile im XV u. XVI Jahrhunderte,* Halle, 1902.

M. Deutschbein, *Zur Entwicklung des Englischen Alliterationsverses,* Halle, 1902.

Sarah J. McNary, *Studies in Layamon's Verse* (New York University Thesis, 1902), Baltimore, 1904.

L. Pilch, *Umwandlung des Altenglishen Alliterationsverses in den Mittelenglishen Reimvers,* Königsberg, 1904.

G. Saintsbury, *A History of English Prosody,* Vol. I, London, 1906.

Professor Saintsbury in his spirited excursion through Early English prosody, finds in *King Horn* a verse of which "the hexasyllabic norm is unmistakable" (pp. 70-1); and he expects his readers to see instantly how simple the *Horn* verse is by reading his short foot-note quotation from the MC text (ll. 1205-24) *wholly unscanned.* One should not, however, expect so entertaining a writer, even in a big volume with a preface promise of two more following, to bother himself with details that might give to his racy pages the malodor of "so-itself-calling *scholarship*" (s. p. 28). And yet, just by the way, one cannot forbear noting that the little adjective *loþe* (l. 1211) has in the professor's quotation been metamorphosed into a wicked king: for Professor Saintsbury here introduces to us the new character, *King Lothe*!

giving with abundant interpretative and illustrative matter a full print of all three manuscripts—*King Horn: A Romance of the Thirteenth Century*, edited with Introduction, Notes, and Glossary by Joseph Hall (Oxford, Clarendon Press, 1901). Mr. Hall adopts Schipper's scansion of the poem.

<div style="text-align:right">H. S. W.</div>
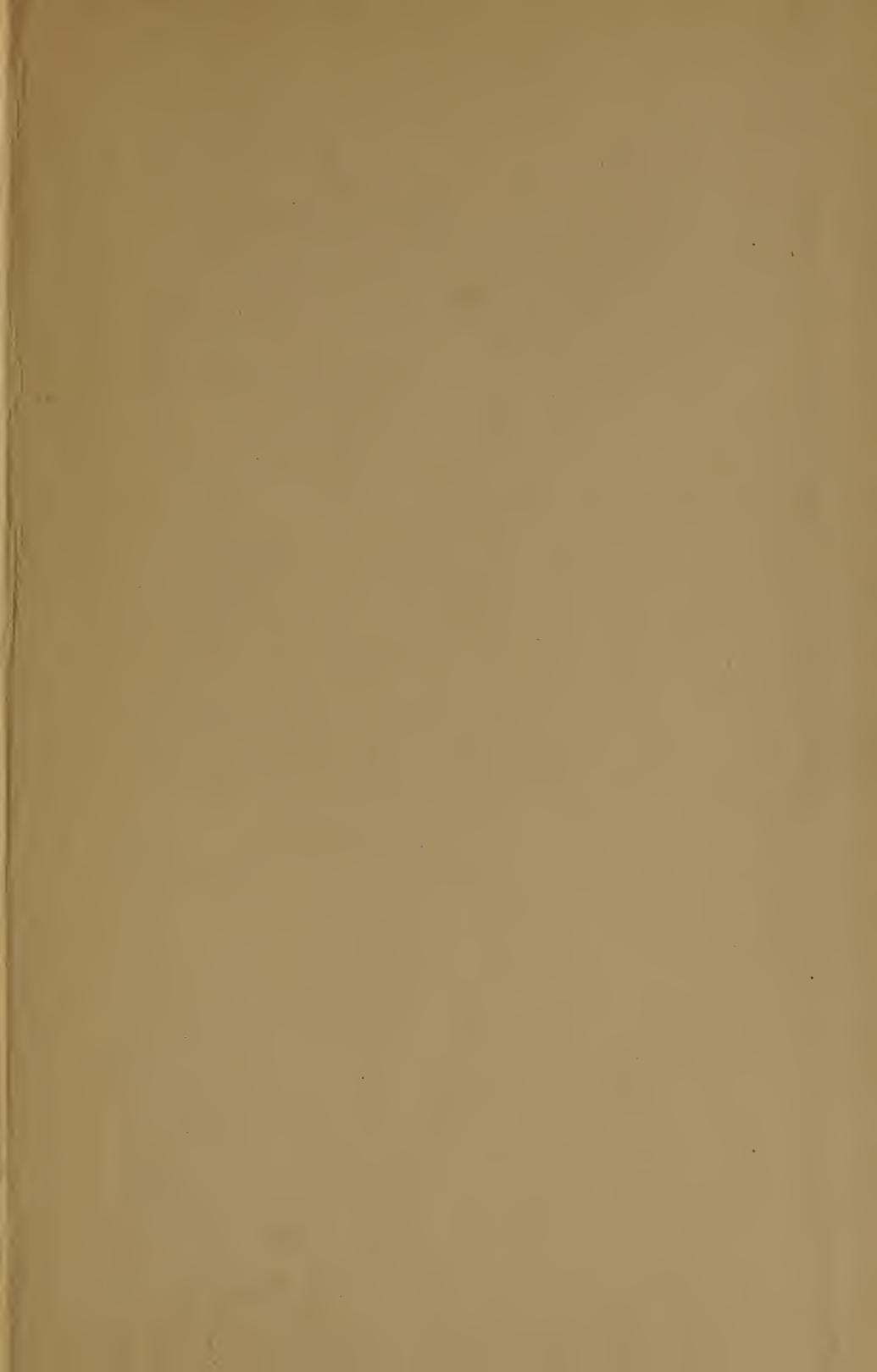
September 1st, 1906.